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MADRAS

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PART I

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1959

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Madras

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PREFACE

This is the first part of the Bulletin of the Institute of Traditional Cultures for the year 1959. The second part will issue towards the close of the calendar year. The Bulletin will hereafter be biennial and will conform to the object and activities of the Institute described in the Bulletin for 1957.

Section I opens with the text of the speech delivered by Sir S. Radhakrishnan, Vice-President of the Indian Union, on the occasion of the inauguration of the Tenth Unesco Conference in Paris on 4th November, 1958. Its appropriateness to the Bulletin in the context of the developing cultural contacts of the East and West, and harmonization of science and technology with cultural values in their proper proportions will be readily apparent. The 'Universality of Kālidāsa's Muse' is a reproduction of a Radio talk by Dr. V. Raghavan of the University of Madras. Interest in Kālidāsa has become international and efforts are being made to make him better known here and abroad. 'The Impact of the West on Indian Society and Law' is a paper read by Mr. K. S. Sankara Iyer, Advocate, Madras, at a seminar held by the Institute on 7-9-1957. The discussions proper are reported separately in Section II. The Institute is deeply indebted to him and to the participants in the Seminar.

With the aid of Unesco, Paris, the co-operation of the University of Madras and the Indian National Commission for Unesco the Institute conducted in November 1958 an international seminar on the present position of traditional cultures in India, Pakistan, Burma, Indonesia and Ceylon. A report prepared on it by Prof. Ajit Mookerjee, Calcutta and Mr. Austin Jayawardhana, Colombo, who kindly acted as Rapporteurs on the occasion also appears in the second section. Section III as usual contains a further instalment of the annotated bibliography of printed books and articles on various subjects bearing on traditional cultures of S. E. Asia. Section IV (A) and (B) contain notices of Institutions, scholars and artists interested in Traditional cultures of S. E. Asia. The thanks of the Institute are due to all those who have furnished the data on which the notices are based. Nine short

notices of exhibitions appear in Section V. Four of these were held in India, one in Great Britain, two in U.S.A., one in Australia and the last in Djakarta (Indonesia). Handicrafts are important among the traditional arts of India. A general note on them prepared by the Press Information Bureau of the Government of India with a map and letterpress is included in Section VI on Arts and Crafts. A long notice of the various handicrafts of India will appear in the next part of the Bulletin and the present note with the illustration will serve as a general introduction to it. The section has also an excerpt from *Jagriti* on carpet weaving in Kashmir and a notice of a superb miniature model of the famous *Taj Mahal,* a fine piece of wood work of a Japanese amateur architect who "speaks to the people of India through this model" and evidences Japanese interest in the great works of Indian architecture. Section VII on Folk and other Arts comprises brief accounts of the Kālidāsa festival at Ujjain pointing to the efforts of the Union and State Governments of India in interesting the public in the works of one of the foremost Sanskrit poet-dramatists of India, Folk dances of Saurāshṭra, Folk music in East Pakistan, Festival of the Sinhalese Drama, Burmese Dance and Drama, and the Badui of Banten, a traditional society of Java in Indonesia. The sources from which the accounts are compiled are indicated in the respective places. Section VIII contains Notes and News of interest relating to Traditional Cultures of S. E. Asia and the last section is devoted to reviews of books.

The Institute acknowledges with grateful thanks the liberal help which it has received from many persons and institutions; The Ministry of Scientific Research and Cultural Affairs, The Ministry of Information and Broadcasting, The Indian National Commission for Unesco, New Delhi, the Press Photo Bureau, the Publications Division, the AIR etc. of the Government of India and the Government of Madras have continued their support to the Institute. The Congress for Cultural Freedom, New Delhi, and the Research Centre on Social Implications of Industrialization in South Asia also continued to keep the Institute in touch with their activities. The Lalit Kala Akadami, the Sangit Natak Akadami, New Delhi, The United States Information Service, Madras, and the British Council, Madras, The Indian Institute of Art in Industry, Calcutta, The Director of Publicity, Khadi and Village Industries Commission, Bombay, the Italian Institute for Middle and

Far East, Rome, The Bhulabhai Memorial Institute, Bombay, the Editor *Marg,* have as usual helped the Institute by sending their relevant publications.

The Institute owes its continuance to grants in equal measure from Unesco and the Government of India. To the University of Madras and its esteemed Vice-Chancellor (Dr. Sir A. Lakshmanaswami Mudaliar) who is the President of this Institute, it is indebted in no small measure in the third year of its existence. The University accommodates the Institute in its buildings, and provides it with other amenities. Its large academic staff in its various Research Departments in the Humanities offer their hearty co-operation in the work of the Institute. It also publishes the two issues of the Bulletin for the year at its own cost. The Executive Committee has given much ready help in the management of the Institute both on its administrative and academic sides.

Madras,
15th May, 1959

K. A. NILAKANTA SASTRI,
Director

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SECTION I: ARTICLES

INAUGURATION OF THE TENTH UNESCO CONFERENCE IN PARIS

By

DR. SIR S. RADHAKRISHNAN,

Vice-President of the Indian Union

The following is the full text of his speech delivered on the occasion on 4th November, 1958:

"May I offer a cordial welcome to the representatives of member States who are meeting for the first time in these new buildings which were formally opened yesterday afternoon. It was France which blazed the continent's trail to democracy. Her name has become a synonym for intelligence and enlightenment. I fervently hope that those who meet in these buildings in the capital of France to consider the problems of education, science and culture, will be steadfast in their devotion to the ideals of peace, understanding and the happiness of man.

Maulana Abul Kalam Azad was the President of the last General Conference which was held at New Delhi in 1956. He should have been here today as the leader of the Indian Delegation and as the President of the last Conference at New Delhi, to open the present Conference. To our great sorrow he passed away on February 22 this year. He was a great friend of the UNESCO and its ideals, for in his introduction to the *History of Philosophy, Eastern and Western,* he pleaded for an understanding between the East and West, for intercommunications between cultures and for the promotion of cultural solidarity. He asked for a fuller interchange of thought between the East and West; and the General Conference had adopted a major project designed to bring these two cultures together.

Cultural Tribalism

I do not wish to dictate to you the steps which you are proposing to take on that major project. The days of cultural tribalism

are over; we no more have separate cultural universes. The East and West have come together, never to part again and they must settle down in some kind of peaceful co-existence which will grow into active, friendly co-operation. That is essential for the future of the world, and the welfare of the world itself. There are many ideas about the East and West which are somewhat misleading in character. There are some people who argue that the East is mystically minded and the West is empirical in its outlook, one is more religious, the other is more scientific, but these distinctions have arisen only in recent times. China has contributed to us many great scientific inventions, the compass, vaccination, paper, printing, and silk. India has contributed logic, metaphysics, grammar, and mathematics. It is in the last 300 years that the Asian countries lagged behind and the Western nations made spectacular achievements in science and technology, so that the contrast is emphasized by the material backwardness of the Eastern nations and the progressive character of the Western nations. This is true only for a few centuries; I remember a great statement made by Lord Acton who tells us: "He who looks at the last 300 years overlooking the last 3,000 has no proper historical perspective!" By exercising a proper historical perspective we will discover that the East and West are not categories indicative of the different forms of consciousness or the different systems of culture. They are aspects of every human being — religious and scientific, spiritual and rational. These represent the two sides of human nature, but sometimes the emphasis is more on the religious side, sometimes more on the scientific side.

The distinction is only one of emphasis. We have great traditions of idealism in the works of Socrates and Plato, down to our own day, and we have also great scientific achievements made by the Eastern nations. We should not therefore look upon these expressions, these large generalizations, as more than working hypotheses for the time being. But now the East is in a ferment; Asia is awake, Africa on the move. They both wish to throw off the dead hand of the past and join in the stream of human progress. There have been political and economic revolutions and also revolutions of awakened desires, of roused hopes. If these longings are not satisfied, if we are not able to bring about some kind of fulfilment of these very legitimate aims that Eastern nations today have, there will be no security for peace in this world. If we want to have any kind of enduring peace it is essential for us

to emphasize the desirability of satisfying these aspirations of the nations of Asia and Africa.

Scientific Assistance to Nations

I am glad to note that this organization has contributed a great deal by way of giving scientific advice and technical assistance to nations which are demanding these things. Yet difficulties are there. More attention will have to be paid if this organization is to be global in its character, not merely in its name but in its content. This global character will have to be reflected, at all levels, in all matters major and minor, in the composition of the executive board, in the distribution of posts in the secretariat, in the award of grants to non-governmental international organizations.

Unless we are able to make this a truly international organization, there will be doubts that we are exceptional, that we are a kind of bureaucracy, with little appeal to the peoples who are now suffering from destitution, poverty and disease. To give an example, the Executive Board consists of 24 members. I note from its present composition that eight of them come from Asia and 16 from Europe and the two Americans. We cannot regard this composition of the Executive Board as either just or adequate. I know that my friend, Dr. Luther Evans, has been giving great attention to these problems. He has visited almost all member States in the world and has increased the expenditure for the development of backward areas in Asian and African regions. We are grateful to him for the service he has rendered during these years and I hope he will continue to do so in the future too. There is another project which is to be discussed here — extension of education in Asian regions. Literacy is essential, we must acquire knowledge, we must learn how we can keep ourselves heatlhy, literate, modernists and progressive.

We suffer from many disabilities, but I should like to stress that merely to win literacy is not enough.

Plato said long ago, 'It is not the full scope of knowledge, not even if it included all sciences, that creates happiness and well-being, but a single branch of knowledge — science of good and evil'. Science and technology, medicine and surgery, industry and commerce will provide us with the framework of our society, but without the knowledge of good and evil they will fail us. That knowledge is a science which enables us to take interest in the

pursuit of truth and in curing the ills of suffering humanity. Our intellectual achievements are great and our technological advance has been outstanding, yet we live on the brink of fear, at the edge of a precipice and in perpetual fear of falling over it. We do need therefore that this organization should give ampler meaning to certain common concepts which belong to all traditions of the world-dignity of man, need for compassion and understanding. We constantly speak of inward presence of the divine in the human being, and all religions are an invitation for human beings to grow and change their nature; though our fineness may be limited, we are capable of intimate unlimited developments. They tell us that human nature need not be what it happens to be at the present moment. There is a capacity for self-renewal in the human being. This assertion of the spirit in man is the hope of the world for the future. Have we not rid ourselves of the many pestilences which devastated humanity, of cannibalism and headhunting? There was a time when we thought that God would be pleased if we sacrificed children on the altar. We thought religion would progress and expand by massacres and inquisitions. We have grown out of all those ideas, so also the idea that war is essential is something that we can outgrow. There is no doubt that if human nature asserts itself, that if spirit in man is given scope this greatest pestilence of all ages will also be driven out by human conquest. Man is invincible if his spirit asserts itself. He has the endurance and capacity for compassion. He can stand up and say 'I will not bow down to circumstances, I am more powerful than material forces which confront us'. Man is higher than the forces which overwhelm him. If this principle of the inward presence of the spirit is taken by us as an assertion of human dignity, we will realize the inter-wovenness of human life. If one man suffers, the whole of humanity suffers, for all humanity has become one today. It is that concept to which we must make a great contribution. We are passing through trying times, our civilization is being tested; it may be destroyed or renewed. What will happen to it depends on ourselves. Not on our stars nor upon impersonal forces which surround us. It depends on the spirit of man, on the will of man to take these things seriously; I have no doubt that we shall march forward and that this organization will contribute to that cultural solidarity which is an essential basis of enduring peace."

(By courtesy of the Press Information Bureau).

THE UNIVERSALITY OF KĀLIDĀSA'S MUSE*

By

DR. V. RAGHAVAN

Professor of Sanskrit, University of Madras

There are some old legends about Kālidāsa; there are also some theories of modern scholars who have been trying to find out when and where the poet flourished. It cannot be said that they have succeeded in pinning Kālidāsa to a particular time or place. The poet's intimate acquaintance of Kashmir-Himalayas has been argued; his special descriptions of Avanti, Ujjain and Vidisa are well-known; but Kālidāsa has touched, with a surprising intimacy, many and far-flung parts of the country, including, in the South, the Cāuvery, the Pāṇḍyan regions with their areca palms twined with betel vine and sandal trees clasped by cardamom creepers, and the tresses of Kerala women. There is something in his works for everyone to feel as his own; Kālidāsa is indeed the poet of all India. In point of time, efforts have been made to show that he lived in the first century before Christ or in the fourth century after; it is as well that we can say nothing definite about this; if he belongs to no particular place, he belongs also to no particular time; neither spatial nor temporal limitation could be set to his personality, appeal or influence.

In more recent times, the fame of the poet has gone far beyond the Himālayas and the *mahodadhi* that he has described. It is through the *Gīta* and the *Śākuntala* of Kālidāsa that the West came to know first of Indian literature; and today, there is hardly a cultivated language in the world in which Kālidāsa has not been translated. A poet may attain a nationwide celebrity but for transcending the national milieu and traditions, there should be more intrinsic virtues of style and expression, more fundamental ideas and more enduring values in the poet's writing to give him an appeal that is universal; and such appeal Kālidāsa commands today.

* By courtesy, A.I.R., Madras (Talk delivered on the Kālidāsa day, 12th November 1958).

Bharata says in his Nāṭya Śāstra that there is no system of thought, no learning or art which does not become part of poetry, and the poet and critic, Rājaśekhara, observes that all branches of knowledge meet on the common platform of literature. This is a quality which pertains to the work of the greatest poets of the world whose knowledge, experience and imagination touch almost everything in their sweep. In India, the critics have always placed the great poets by the side of the sages and the eminent men of thought, the *ṛṣis,* and the very designation of a poet, *Kavi,* has been explained as meaning "a man of far-reaching vision". The whole succession of poets who appeared after Kālidāsa have no doubt considered him as their *guru,* and whether it is in epic, lyric or drama, they have all essayed to follow in his footsteps. What is more significant is that even philosophers and schoolmen accepted the poet's greatness. An eminent philosopher like Kumārila has cited Kālidāsa in his Mīmāṁsa; the Śāktas consider Kālidāsa as one of their teachers; many later mythological texts have drawn on his *Kumārasambhava* and *Raghuvamśa.* Without appearing to bear a load of learning, the poet has, with a smiling ease, made his verses, expressly or by their rich overtones, flash forth the wisdom of the Śāstras, Mīmāṁsa, Sāṁkhya and Vedānta, the Artha Śāstra and Kāma Śāstra, grammar and poetics, music, dance and drama. The votary of everyone of these will, when he reads Kālidāsa, feel that the poet had made a minute study of his own speciality, and the poet's precious observations illumine especially the subject of his own interest. This is so because Kālidāsa represents the quintessence of Indian culture and heritage, and whether it is a native who wants to partake of it or an outsider who seeks an authentic messiah of it, to both of them, Kālidāsa is the most satisfactory and at the same time the most attractive exponent of it.

The universality of Kālidāsa's appeal lies also in the mastery with which the poet's genius passes from one form to another; in epic or lyric, or in drama of one kind or another, his hand is equally at home and consummate. Again in imagery and *upamā* he has no equal; in natural description, his miniatures are exquisite; in the precious maxims and observations which he has strewn over his writings, he reveals his deep understanding of human character; if one may not tarry to look into the meaning and would fain fill his ears with the mere lilt of the lines and the sweetness of the words, one has to take up Kālidāsa; but if one

is in another mood and seeks in the poet of his choice precise phrasing, proportion and restraint, delicacy, sensitiveness, and above all, a profound suggestiveness,—qualities that should pertain to all great literature, whatever its place or period of origin—one can again go best to Kālidāsa. If we take drama, the less evolved critics desirous of artistry and a dexterously woven story, the intensely human ones delighting in lyrical rapport, or the high-minded ones yearning for the Himalayan heights of the soul's sublimity, all these will find what they want respectively in the *Mālavikāgnimitra,* the *Vikramorvaśīya* and the *Śākuntala.* In depicting *Rasa,* Kālidāsa is both the norm and the culmination of art; this is conceded on all hands in respect of the sentiment of love, but in pathos some would consider Bhavabhūti to have excelled; yet the critics have not been slow to point out how, at the same time, the author of the *Uttararāmacarita* is prone to flaws of excess from which Kālidāsa has been singularly free; in fact, what picture, more poignant, can be shown than Śākuntala of the later Acts, or Sītā of the fourteenth canto of the *Raghuvaṃśa,*—pictures to which Bhavabhūti himself owes his inspiration. Kālidāsa observes more than once that men differ in their tastes, but as the poet himself says of the art of drama and its universal appeal, we can say of Kālidāsa's muse: that in a world of varying tastes, it is the one gratifier of all—

bhinnarucer-janasya bahudhāpyekam samārādhanam |

In the hand of a real poet, there is no question of the themes of his writing being old or new; for, as in the case of sentiment and feeling, the particular is only an illustration of the universal, and it is the eternal verities of life that form, in the ultimate analysis, the aim of the poet's attention. It is in this sense that a literary masterpiece renews itself in every age; a contemporary significance always manifests itself as every age looks into a classic for answers to its own questions and responses to its own impulses and aspirations. The *arthāntaranyāsas* and the *subhāṣitas,* in which again Kālidāsa's poems abound, form one line in which the poet gives expression to the truths and norms of life. There are also other observations of the poet, which, like some stones, though apparently plain, begin to scintillate when some fresh or special light is turned on them. The gifted critic Abhinavagupta, when drawing out wave after wave of meaning from a verse, asks himself how this is proper or possible, and answers: The poet has

created, the poem is our property and it is also a *Kāmadhenu*, the wish-yielding cow of plenty. It is this endless possibility that extends the significance of a poet beyond the limitations of time and place. For example, Kālidāsa's kings are drawn from myths and ancient annals but the picture he has drawn of an ideal ruler or State is something which could yield useful ideas even in modern times; the sovereignty of the peoples' interest is brought out by him in his elucidation that the satisfaction of the people is literally the very meaning of the king's name *rāja* : *Rājā prakṛtirañjanāt,*[1] and in his conception of the State as the super-parent, one can see the Welfare State of today in which the education and discipline, the security and the allround upbringing and nourishment of the people are all the responsibilities of the State:

Prajānām vinayādhānād rakṣaṇād bharaṇādapi
Sa pitā, pitarastāsām kevalam janmahetavaḥ ||

Indian poetic theory explains that the very basis of our enjoyment of a poem or play is the fact that, by virtue of the operation of the poet's imaginative faculty and the artistic resources of his expression, an universalization takes place in the moods and feelings represented as pertaining to appointed persons and contexts; this universalization effects in them a sublimity and makes them delectable wherever or whenever a poem or play is read or acted. This sublime artistic delectation is a co-operative creative activity in which the two partners are the poet and the reader or spectator. To evoke or ensure this communion of these two phases of artistic activity, it is necessary, the Indian critics say, that the emotions handled by the poet should not be transient or trifling or obscure, but those dominant and enduring moods of universal vogue and response. Of these again, the most fundamental is the sentiment of love. By consensus of opinion, in depicting this sentiment, whose touch makes the whole world kin, Kālidāsa is supreme. He has depicted love in all its phases and in a variety of characters. He has drawn the animals and birds and even the trees and creepers into the magic spell of this great emotion. Before Śakuntalā marries, she had celebrated the marriage of the Vanajyotsnā creeper with the mango tree and when she leaves the hermitage, she takes leave not only of her foster-father, but also of the deer and the cuckoo, and not only do the men and women

1. See also *Raghuvamsa* I.18., IV.16, 86.

there shed tears, but the very trees and creepers do likewise by shedding their blossoms. Love, such as has been presented by Kālidāsa, is an image of an original union from which the soul had split and fallen apart; in every bosom heaves this mystic nostalgia for that come-back of the disparted into their native state of integration; the separation is due to a curse, but its very suffering forms the *Tapas* and *Yoga* leading to reunion. It is this meaning above all which lifts up the creations of Kālidāsa's muse into visions of immortality, into glimpses of that everlasting and universal Truth, with which, like the poet, one day or other, everyone of us hankers to be united:

mamāpi ca kṣapayatu Nīlalohitaḥ
punarbhavaṁ parigataśaktirātmabhūḥ ||

THE IMPACT OF THE WEST ON INDIAN SOCIETY AND LAW

By

K. S. Sankara Aiyar

Advocate, Mylapore, Madras

Paradoxical as it may seem, the impact of the West on the East has produced consequences at once too considerable and too insignificant. In the sphere of Government, in the set up of its mechanism and the division of its functions into legislative, executive and judicial, in readjusting the economic structure of society, in the setting up of the rule of law, it has had considerable influence. On the other hand, in the sphere of religion and social organisation, in culture and civilization, the effect of the impact has not been considerable. Indeed, Rudyard Kipling had over a half a century ago written

> The East is East and the West is West,
> Never the Twain shall meet.

He emphasised the essential divergence between the East and the West in their general outlook upon life and its problems. The East has often been described as being spiritual, idealistic and static and the West as materialistic, realistic and dynamic. There is an element of truth in the observation, though it should not be assumed that the West is lacking in saints and philosophers or that the East is indifferent to material prosperity. But as pointing to the general trend the remarks are well founded. All the founders of the great religions have sprung from the East and their doctrines are preached on both sides of the globe. In India, the ancient ṛṣis turned their minds inwards and delved into the deepest springs of spiritual life and gave the world the benefit of their experience and the highest spiritual truths which they discovered. They reached the highest summit of spiritual existence when they experienced that there was a Universal Self in tune with the individual self. The Upaniṣads embody the gems of their experience. Schopenhauer acclaimed them to be "the solace of his life and the solace of his death".

On the other hand the contribution made by the West in science, politics, and economics and in all the practical and useful arts has been immense, and their discoveries have added to the sum of comfort, convenience and happiness of humanity all over the globe. Their latest discoveries have, on the other hand, also been in the direction of neuclear weapons sufficient to blow up humanity at short notice. It is hoped that man's endeavour will be to promote the well being rather than the destruction, of humanity. The East and the West may, therefore, be regarded as complementary to each other, as the two main streams which together make up for the progressive civilization of man.

The East has been described as unchanging. India claims one of the oldest pedigrees in the world. Stream after stream of races have come, conquered and settled in the country, each bringing its own culture and civilization, and moulding and remoulding its history and tradition. The Dravidians, the Aryans, the Muslims, and the British have each had, in varying degrees, a share in the shaping of the present India. The Dravidian influence was strong, the Aryan influence has been much srtonger; the Muslim not quite so strong; and the British comparatively weaker in the shaping of the Indian Society. The Dravidians led a fairly civilised life, lived in villages and towns, had Governments and fortifications, and engaged themselves in hunting and agriculture. The Aryans, who followed, brought with them a highly evolved civilization, and a well developed religion, largely pantheistic, devoted to the worship of nature and the elements, the Sun, Fire, Winds and Waters and numerous Gods and Goddesses whom they propitiated and invoked for obtaining boons and largesses. The early hymns of the Ṛg Veda are full of prayers appealing to the Divinity to give them peace and plenty and victory over their foes, even as the ancient Hebrews prayed of their Gods in the psalms. They gradually evolved the conception of the one Universal Soul as the ultimate reality. Society had become divided into castes, which originally were in a fluid state, but later became rigid and hereditary and based on functional differentiation. They had developed a system of Government and had well regulated laws governing all persons from the king to the subject and containing detailed regulations for the daily life of the student, householder and the hermit. They had courts with original and appellate jurisdictions presided over by judges appointed by the king. The social order served the needs of the times and produced no con-

flict. The Brahmins, or the learned class, though honoured and revered, were poor in worldly goods. The Kṣatriyas or warrior class, though feared and respected, were indifferent to riches. The Vaiśyas were the agricultural and mercantile class engaged in the production and distribution of all the needs of the people; and accumulation of wealth was their share in the economy of the country. The Śūdras served in many capacities and formed an important link in the social organization of the country. This social order has gone on for some thousands of years now and persists even today though it has been the subject of an attack, whose strength increases with time. The social life in the villages continues with an unbroken record and the habits of ages persist even now in most villages. Agriculture is the chief occupation of the people and even today 83·5% of the population live by agriculture. The people are divided by castes, each caste lives in streets of its own, separated from the others. The village has its school, its priest, artisan, headman and watchman, who have all existed for centuries, drawing their emoluments at the common threshold at the harvest or at festivals, all regulated by custom and tradition. The village Panchayat was the tribunal for settling all disputes, civil or criminal, and had control over the village finance and expenditure and attended to the social wants of the village. The Panchayat has for some decades been shorn of all its power and has ceased to play its role in the life of the village. But since the advent of independence, there is an urge to revive and resuscitate the Panchayat and Article 40 in the Constitution specially provides for this.

The Muslim rule which lasted for three or four centuries did not materially affect the normal life of the people of the country. The Muslims were more concerned with collecting the revenue and converting the people to Islam than with infusing their culture or civilization into the people. They left the people largely to themselves. Even those who were converted changed only their faiths but largely adhered to the ancient manners and customs of the country. A few sections even followed the Hindu Law in the matters of succession and inheritance. The men at the top were influenced by the Muslim culture, spoke their language, namely Urdu or Hindustani, and practised their arts in music, painting, in architectural designs and in the fine arts. Persia was then the France of Asia and set the fashion in manners and customs and added dignity to the general behaviour of the people

in their daily transactions of life. In the art of Government and administration, in literature, painting and architecture, the Muslim influence was strong. The fusion of the highest in the Muslim and Hindu cultures appeared in the songs and teachings of Kabir and Guru Nanak who experienced and proclaimed a unity in all religions and who sought to make a synthesis and harmonized the teachings of the two religions. During the reign of Akbar, religious toleration reached its highest point and the unification of the Indian people was rendered possible and practicable. Persian influence was felt in literature, architecture, music and painting; Persian language gave colour to Urdu and its influence was greatest during the time of Akbar and Shah Jahan. During this period flourished Tulasi Das whose *Rāma Carita Mānasa* has been a classic in Hindi literature.

The British came to India as traders under the Charter of Great Queen Elizabeth in 1600. For a century and a half their interest and activity was chiefly confined to trade. They built factories along the coasts, fortified some of the towns, and expanded their trade enormously. From 1757 however, they set out on their career of conquest and annexation and within a century thereafter, they had obtained dominion over the whole of India, administering two-third directly which formed British India and exercising paramountcy over the rest, called the Native States. In the words Lord Palmerston: "The original settlers began with a factory, the factory grew into a fort, the fort expanded into a district and the district into a Province." The Province ultimately grew into an empire, forming the brightest jewel in the British crown. For nearly a century from 1857, India remained part of the British Empire. In 1947, however, the British ceded their power into Indian hands, and India became an independent and free country framing a constitution of her own.

In considering the result of the impact of the West on the East, we shall be concerned largely with an examination of the results of the British connexion in India, how it has affected the people politically, socially, economically and in matters of religion.

It is necessary at this juncture to advert briefly to the condition of the country in the middle of the 18th century. The Moghul Empire had fallen to pieces. The last of the great Emperors was Aurangzeb on whose death dissensions and disorder prevailed throughout the country. His successors were weak and incapable

of holding the Empire. The Mahrattas, fired by patriotism, took up arms against the Moghul and succeeded in overrunning many parts of the Empire. In a despatch in 1790 Sir John Shore described the system of government at the end of the Moghul Empire as follows:

> "The Moghul Dominion, in the best times, and under the wisest princes, was a Government of discretion; the safety of the people, the security of their property, and the prosperity of the country depended upon the personal character of the monarch. By this standard, his delegates regulated their own demeanor; in proportion as he was wise, just, vigilant and humane, the pro-viceroys discharged their respective trusts with zeal and fidelity, and as they possessed or wanted the recited qualifications, the inferior agents conducted themselves with more or less diligence and honesty. A weak monarch and corrupt minister encouraged and produced every kind of disorder; for there was no law paramount to the sovereign's will."

Another vivid account was given by Lord Macaulay in a speech at the House of Commons, delivered on the occasion of the renewal of the Charter in 1833. He said:

> "The Moghul Empire at the time of the successors of Aurangzeb was sinking under vices of a bad internal administration and under the assaults of barbarous invaders. At Delhi, there was a mock Sovereign, immured in a gorgeous State prison; society was a chaos. Its restless and shifting elements formed themselves every moment into some new combination, which the next moment dissolved. In the course of a single generation, a hundred dynasties grew up, flourished, decayed, were extinguished, were forgotten. Every adventurer who could muster a troop of horse might aspire to a throne. Every palace was every year the scene of conspiracies, treasons, revolutions, parricides. Meanwihle, a rapid succession of Alarics and Attilas passed over the defenceless Empire. A Persian invader penetrated to Delhi, and carried back in triumph the most precious treasures of the House of Tamerlane. The Afghan soon followed by the same track, to glean whatever the Persian had spared. The Jauts established themselves on the Jumma. The Seiks devastated Lahore. Every part of India, from Tanjore to the Himalayas, was laid under the contribution of the Maharattas. The people were ground down to the dust by the oppressor within, by the robber from whom the Nabob was unable to protect them, by the Nabob who took whatever the robber had left to them. All the evils of despotism, and all the evils of anarchy passed at once on that miserable race. They knew nothing of government but its exactions. Desolation was in their imperial cities,

and famine all along the banks of their broad and redundant rivers. It seemed that a few more years would suffice to efface all traces of the opulence and civilization of an earlier age".

In this state of affairs, the British turned their attention from trade to political domination. After defeating Suraj-Ud-Doula at the battle of Plassay in 1757 Lord Clive obtained from the Emperor Shah Alam, the Dewanny of Bengal, Behar and Orissa in 1765. The Court of Directors were slow to recognize this fact and it was not until 1772 that they decided to stand forth as Dewan and to organize the collection of revenue, and the administration of justice and generally, the political administration of the country. The British set up their nominee Nizam-Ud-Doula as Governor of Bengal and the representative of the Emperor Shah Alam. He was vested with the administration of civil and criminal justice. But soon for a pension, he renounced the duties in favour of the British who thus became the masters of Bengal, Behar and Orissa. Their next Governor-General Warren Hastings was one of the greatest Englishmen at the time and one of the first architects of the British Empire. He introduced reforms into the system of administration, divided the province into Zillas, appointed Collectors, for the administration of revenue and supervision over Courts of Justice. Appellate Courts were established, rules and regulations laid down, and the Government set on firm foundation. The executive government of the country, though enlarged, stands substantially on the lines laid down by Warren Hastings. With a shrewd sagacity he foresaw that it was not advisable to interfere with the social laws and customs and the personal laws of the Indians. He laid down the rule that on matters of inheritance, succession, adoption, caste and religious rights, the Courts should apply the Hindu Law if the parties are Hindus, and the Muslim Law if they are Muslims, and the law of the defendant if they belonged to different faiths. This provision was reiterated in the subsequent charters and the Government of India Acts. The wise policy of preserving to the people their own faiths and laws, in no small way contributed to the successful establishment of British rule in India. With this end in view, he encouraged the study of Arabic and Sanskrit and appointed Orientalists to translate the Koran and the Śāstras, and Sir William Jones, Colebrooke and Mcnaughten were set on the task of compiling the digests of Hindu and Muhammadan Laws. For over a century and a half the Hindu and Muhammadan laws

as administered by the Courts remained largely unprogressive and stationary.

The object of the British government was to introduce certainty and uniformity in the law. Regulations had been passed for the guidance of officers in the judicial and revenue departments. The discrimination in laws between Muslims and Hindus, wherever there was discrimination, was to be abolished, e.g., rule of Muslim law which forbade the judges from accepting the testimony of a Hindu when it was opposed to that of a Muslim. A code of 1780 revised in 1797 was issued, printed, published and made available to the public. The Indian Law Commission was appointed to codify the law and Lord Macaulay was appointed as a member of the Commission. Their deliberations resulted in the Civil Procedure Code of 1859, the Penal Code of 1860 and the Criminal Procedure Code of 1861. Numerous Acts have been passed thereafter regarding the civil rights of the subject, the Penal Laws by which they should be governed, and the Codes of Procedure which should be followed by the Courts in the adjudication of disputes or in the punishment of crimes. The Indian Succession Act of 1865, the Indian Contract Act and Evidence Acts of 1872, the Transfer of Property Act of 1882, and the successive Civil and Criminal Procedure Codes to name only a few, were all, enacted to regulate the rights and obligations of subjects and the procedure to be adopted, and to bring certainty into the law. In fact the policy of the Government was as defined by Lord Macaulay to have "uniformity wherever you can have it, diversity wherever you must have it, but in all cases certainty".

This policy of non-interference with the personal laws of the people retarded to some extent the natural growth of the Hindu and Muslim Law. In ancient times the growth of the law was brought about by the growth of customs. In fact, Hindu Law has been regarded as in great part customary law. Among the origins of the Hindu Law are mentioned Śruti, Smṛti, and Sadācāra. For most of the rules of Hindu Law Śruti texts are not available. The Smṛti writers have drawn largely from the prevailing customs in enunciating their rules of law. A process of change and development can be discovered by a comparison of the texts of Gautama, who is the most ancient Smṛti writer with that of Kātyāyana, a comparatively later writer. Manu and Yājnyavalkya were pre-eminent among the Smṛti writers. On questions of marriage, succession, women's rights etc., a progressive advance can be traced

in their writings. Above all, they laid down a dictum that in the absence of specific rules "Sadācāra" or "the practices of virtuous" should be followed, thereby letting in all the rules which custom has introduced together with modifications therein. This course of development was arrested when the British Courts insisted upon uniformity and were guided by precedent (sometimes even misguided or mistaken) which formed one of the bulwarks of British Jurisprudence.

A few reforms, however, were carried out during the British period. *Sati,* thanks to the untiring efforts of Raja Ram Mohan Roy, was abolished in 1829 in Bengal, and in 1830 in Madras and Bombay. It was an inhuman and revolting practice, by which the widow burnt herself in the funeral pyre with her husband. Slavery was abolished by Act V of 1843. The Caste Disabilities Removal Act, 1850, removed the disabilities of converts to Christianity or to other faiths by repealing the previous rule whereby the converts forfeited their civil rights to property which they had before conversion, and preserved to them their existing rights; but their descendants were to be governed by the laws of their new religion. The Hindu Widow Remarriage Act, 1856, removed the legal obstacles to the remarriage of Hindu Widows and legalised their marriages. The Special Marriage Act, 1872, enabled persons belonging to different castes or religions to marry and have the marriage registered. The consequence of such marriage was to disrupt them from the joint family and made the succession to their property be governed by the Succession Act 1865. In the twenties and thirties of this century, the popular legislatures introduced many laws affecting marriage, inheritance, etc., such as the Child Marriage Restraint Act XIX of 1929, Hindu Law Inheritance (Removal of Disabilities) Act XII of 1928, Hindu Law of Inheritance Amendment Act II of 1929, etc. These were designed to remove social evils and bring about more equitable reform in inheritance and personal laws of the Hindus.

Thus, except in a few instances, the British did not interfere with the personal law of the Hindus or the Muslims. We shall see later how, since the advent of Independence, the personal laws have been revolutionised, mainly due to the reformist zeal inspired by Western ideas.

We can guage the tremendous effect of the impact of the West most significantly if we turn to the preamble of our Consti-

tution. The first thing that strikes us is the great similarity in the ideals that inspired the Fathers of our Constitution with those of the American and French Constitutions — which were their models.

The idea of the State as a Sovereign Democratic Republic is purely Western. Popular Sovereignty took shape in the political philosophies of the West, John Locke and Rousseau being its high priests. Political theories have been evolved in the West after bitter struggle; in England, where one king lost his head and another his throne; and in France, where a king lost his head and monarchy was displaced by a Republic; and in America after a War of Independence had been fought and won. The sovereignty of the people has now become a political maxim. Democracy as the foundation of the State has been drawn from Britain, France and America. The essence of Democracy lies in government by discussion and the expression of the popular will through their chosen representatives. It also involves the subordination of the executive to the legislature. Even the very letter of our preamble is taken from the constitution of America and the Declaration of Rights in France. The end and aim of our Constitution is stated to be to secure to all its citizens Justice, Liberty, Equality and Fraternity and to establish the Dignity of Man. In the famous Declaration of Independence of America in 1777 Jefferson proclaimed :

> "We hold these truths to be self-evident, that all men are created equal, that they are endowed by their creator with certain unalienable rights, that among these are life, liberty and pursuit of happiness. That to secure their rights, governments are instituted among men, deriving their just powers from the consent of the governed".

In the Constitution of the United States passed in 1787, the preamble contained :

> "We, the people of the United States, in order to form a more perfect Union, establish justice, and insure domestic tranquillity, provide for the common defence, promote the general welfare, and secure the blessings of liberty to ourselves and to our posterity, do ordain and establish this Constitution for the United States of America".

In 1791, they annexed the first 10 amendments securing freedom of speech and Press, of peaceful assemblage, of life, liberty and property, and by a later amendment in 1868 due process and equal protection of Laws and prohibition of slavery, and by another

amendment in 1870 non-discrimination on account of race, colour, or previous condition of slavery and by later amendment in 1920 non-discrimination on account of sex.

The National Assembly of 1789 in France drew up the following "Declaration of rights of man and of citizen".

> "Men are born free and equal in rights....
>
> The aim of every political association is the preservation of the practical and imprescriptible rights of man. These rights are liberty, property, security, and resistance to oppression....
>
> Liberty consists in the power to do anything that does not injure others; accordingly, the exercise of the natural rights of each man has for its only limits, those that secure to the other members of society the enjoyment of these same rights. The limits can be determined by law.... ....
>
> Law is the expression of the general will....
>
> Sovereignty resides exclusively in the nation....
>
> The nation has the imprescriptible right to change its constitution".

Ensuring the Liberty of the subject and preserving his freedom of person and property have been the fundamental articles of faith of the British Constitution. We have added thereto the Constitution of a welfare State and the reorganization of society into what is called a socialistic pattern. The task of reorganization of society is heavy and onerous, and involves interference in the daily life of the people to an extent scarcely to be imagined. Much is being done to bring about that welfare State and the socialistic pattern of society. Indeed the change is rapid and far beyond what one would have imagined as possible twenty years ago. In an anxiety to achieve quick results, restrictions are imposed on every imaginable subject, on trade and commerce, on industry, on private initiative, on property, on land and shares and every conceivable thing; and a process of levelling down is rapidly going on, with the avowed object of reducing disparities in wealth and of increasing the standard of living of the masses. The old ideas of individual rights and the obligation of the State to protect them are yielding place to the new ideal of sacrificing individual rights and insisting on individual obligations for the sake of communal good. The period of transition is fraught with grave discontent and a sense of frustration and injustice is being felt by some. Article 32 of the Constitution which seeks to protect indi-

vidual rights of property is whittled away by legislative enactments which in effect expropriate people without due compensation. The Zamindari Abolition Acts in the various states, the Tenancy Legislations succeeding them, the attempt to fix a ceiling on land, the Estate Duties, Wealth Tax and Expenditure taxes, are all designed to bring about a socialistic pattern of society. The State's functions have expanded enormously, and an anxiety to nationalize the means of production has been gaining ground. An attempt to eliminate the middle man has been undertaken by the government, and is likely to produce grave consequences. Overnight changes in the structure of society are not likely to leave permanent results unless they are made to run into the texture of society and become its just and normal features.

In the Chapter on fundamental rights, provision is made for equality, freedom of speech, of assemblage, of property and possession, of religion and worship, of culture and education, and of liberty of person. These freedoms are secured and guaranteed and their infringements made justiciable; and enforcement of these rights not to be suspended except by law. The freedoms guaranteed by the Constitution involve a powerful check on the arbitrariness of the executive, and act as a powerful corrective to executive excess. Underlying these is the great principle of English Jurisprudence namely, the rule of law. The rights are guaranteed both against the executive excesses as well as unauthorised legislative interferences. An infringement of these rights can be set right and remedied by the Supreme Court and the High Court by the issue of Writs under Articles 32 and 226 of the Constitution. The value of the rights so conferred is evidenced by the numerous Writs issued by the High Courts and the Supreme Court to correct excesses, illegal or irregular exercise of jurisdiction by the executive; and they act as a corrective to inroads on popular rights.

In the chapter on directive principles of State Policy are enunciated principles which should guide the government in the administration of the country, and which are calculated to promote a social order in which justice, social, economic, and political, shall inform all institutions of national life; to provide adequate means of livelihood and to so distribute ownership and control of material resources of the community as best to subserve common good; to prevent concentration of wealth and means of production; to promote public health; to provide free and com-

pulsory education and opportunity of employment; to organise Village Panchayats; to promote the education and economic interest of the weaker sections of the people; to protect them from social injustice and all forms of exploitation and to raise the standard of life.

These directive principles are not justiciable. But they indicate the heavy burden which the State has undertaken and seeks to discharge. The government's control extends to many aspects of life and controls freedom in many ways. The old view of *Laissez faire*, which left most matters to individual initiative and restricted governmental control to the least extent possible, no longer holds the field. The present aims of government leave as little as possible to individual initiative. The State is no longer a Police State functioning merely to preserve peace, order, and good government, but has become a Welfare State intended to promote the welfare of the people in all directions. Therefore while the liberties and freedoms are guaranteed, numerous restrictions are placed upon those liberties and freedoms, and laws, ordinances and regulations have been passed controlling property, trade and commerce and industry, capital and labour, landlord and tenant, etc. These controls sometimes sit heavily upon the people. As we are still at the beginning, it is too soon to assess properly the results of the experiment.

If we pass to the organization of the government itself we find that it is based upon the foundations laid by the British. The division of the government into the legislative, executive and judicial, and the separation of their powers owe their origin to the theories propounded by eminent political philosophers such as Montesquieu, and later embodied in the American and French Constitutions. The ideas embodied in the Indian Constitution differ somewhat, but the main principle had been formulated in the West, from where we have borrowed them. The subordination of the executive to the legislative as the Supreme organ of Government, had been elaborated by the British people. In the United States of America, the judiciary holds the scale evenly between the executive and the legislature, and keeps a watch over them lest they transgress their constitutional limits. In India a similar power is conferred upon the court, but is restricted to guarding the fundamental rights and to preventing usurpation of jurisdiction.

The idea that the people and the government should alike be subject to the rule of law has come to us from British jurisprudence. It is the bulwark of personal liberty and freedom. It enjoins that there shall be no arbitrariness in the actions of the government or the subject, and no restrictions can be placed upon personal freedom except as sanctioned by law. In the words of Dicey it may be regarded from three different points of view. "It means in the first place absolute supremacy or predominance of regular law as opposed to the influence of arbitrary power and excludes the existence of arbitrariness, of prerogative, or even of wide discretionary authority on the part of the government. It means again equality before the law or the equal subjection of all classes to the ordinary law of the land administered by ordinary courts * * *". The principle underlying it is that every one, whether official or otherwise, shall be answerable for his acts, and shall be liable to be judged before the ordinary tribunals.

At present there is a move to constitute administrative tribunals but it has not materialised yet. If and when established, they are likely to trench upon the hitherto accepted notions of the rule of law. Eminent jurists both in India and abroad have expressed their disapproval of administrative tribunals.

The sovereignty of the people necessarily involves representative assemblies to which the Government shall be responsible. Adult franchise has been conferred and representative assemblies have been constituted through which the will of the people is to be ascertained. It is sometimes thought that the state of political consciousness and knowledge of public affairs in India did not warrant the extension of the franchise; nor had the bulk of the people been sufficiently educated as to truly apprise the value of the vote. Even the Prime Minister, the greatest champion of the people's right and cause, has sometimes expressed a doubt upon the wisdom of the adult franchise. But on the other side, the view is held that political education will follow the extension of franchise and the awareness of people will be greatly promoted by their active participation in the election, and popular rights can be vindicated only by representatives of the people, elected by the people themselves.

Therefore, in the set up of government, and the powers and authorities entrusted to them we have sought to combine the American system of separation of powers with the English system of

the supremacy of Parliament and Cabinet responsibility, and have based the superstructure on the sovereignty of the people. In these we have followed the West whose long experience has enabled us to set out on the career of independence on the basis of institutions and principles which have been well tried in the West and have yielded large benefits.

As already observed, during the British regime, the government was averse to interfere with the personal laws of the Hindus and Muslims. It was only in the last decade or two that enactments were passed in respect of some matters of Hindu and Islamic Law. On the attainment of independence, however, the legislature did not hesitate to make radical changes in the personal law of the Hindus. In fact, the law has been changed in the last dozen years much more than during the preceding 200 years. The reforms may be ascribed to the changing ideas of the day due to the ways of thought flowing from the West. A great revolution has been effected in the Hindu society during the recent past.

To take the Hindu law first; In his treatise on *Hindu Law*, John D. Mayne said in 1878: "Hindu Law has the oldest pedigree in the world. At this day it governs races of men extending from Cashmir to Cape Comorin who agree in nothing else but their submission it". We have already observed how the law developed before the advent of the British. Since then it became defined but was not allowed to grow. Codification of the Hindu Law was considered as beyond the task of anyone in the early days. The late S. Srinivasa Iyengar in his revision of Mayne's *Hindu Law* put in a powerful plea for codification. During the last three years codifications have been made in many branches of it.

On the subject of marriage, the Hindus regarded marriage as a sacrament. It was a necessary sacrament with regard to girls and also for boys. The Ancient Hindu Law recognised eight forms of marriage commencing from the Brāhma form which was the highest form of ceremonial marriage and ending with marriage by abduction which was the lowest form. The recognition of these forms of marriage was not due to any lack of appreciation of the sanctity of the marriage tie, but only the inclusion, with a view to scientific completeness, of all the possible forms of marriage that may take place in society. It must not be supposed that all of them prevailed to the same extent or commanded the same respect. Only three of them (Brāhma, Āsura and Gāndharva) prevailed in

the community. The Brāhma form was extolled by all the Smṛti writers and became the best and most approved form of marriage. The Āsura form of marriage, where the bride was purchased, became an unapproved form. Different rules of inheritance had been laid down by the Smṛtis as regards the one and the other. The Gāndharva form, i.e., marriage by mutual consent was also recognized, though not so favoured as the Brāhma form.

In the Vedic period, the sacredness of the marriage tie was repeatedly declared; the family ideal was decidedly high and was often realized. Indeed, a hymn in the Ṛg Veda says, "Be thou, mother of heroic children, devoted to the Gods, Be thou Queen in thy father-in-law's household. May all the Gods unite the hearts of the two in one." As the old writers put it, "A woman is half her husband and completes him." Manu in impressive verses exhorted men to honour and respect women. "Women must be honoured and adorned by their fathers, brothers, husbands, and brothers-in-law who desire their own welfare. Where women are honoured, there the gods are pleased; but where they are not honoured no sacred rite yields rewards." While a high place was assigned to women by Manu, he at the same time describes them as *abalā* and depending on the protection of father, husband or son as the case may be. Based on this view their rights in property were in some cases restricted. Monogamy was extolled. Bigamy was permitted; but polyandry was definitely prohibited. Draupadi's case was peculiar and exceptional. Re-marriage of women was not permitted for it was said "once only a maiden is given in marriage". A few exceptions were allowed; but in those cases, the first marriage was no more than a betrothel. After consummation remarriage was prohibited. Marriage was to be between members of the same caste; but not between members of the same Gotra or those claiming descent from the original Ṛṣi and his two descendants from whom one has descended. Intermarriage between members of different castes was not held in esteem. But in the books Anuloma marriage, i.e., between a male of the higher caste and a female of the lower caste was recognised as valid, while the reverse, i.e., Pratiloma marriage was condemned. After the advent of the British, however, intercaste marriages were declared illegal by some courts, though the Bombay High Court held the Anuloma marriages to be valid and the Pratiloma marriages invalid. The Special Marriage Act of 1872 as amended by the Act of 1923 enabled persons belonging to differ-

ent castes to marry validly. But it remained largely a dead letter. The Act of 1872 required a declaration to be made that the parties do not belong to the Hindu faith. That requirement was dispensed with by the Act of 1923. The consequence of such marriages was to remove them from the joint family and make succession to their property follow the rules of the Indian Succession Act, an Act primarily regulating the law of the Christians. Widow remarriage was permitted by the Act and divorce was also permitted in those cases.

The sacredness of the marriage tie was in the case of female held high and it was deemed to be indissoluble even after death. In the case of males, however, a second marriage was permitted, mainly for the reason that the ancients regarded continuation of the lineage by the birth of sons a sacred necessity. The ancient lawgivers added sanctity to the Brāhma form of marriage by investing it with great spiritual merit. The recognition of local customs led to the relaxation of the rule that marriage should not be with cognates standing in a certain degree of filial or maternal relationship. In southern India marriage between agnate first cousins was recognized as valid by the local custom and Baudhāyana, a Smṛti writer from the South, refers to the custom as prevailing in the South and sanctions it as valid.

In the case of girls the age of marriage was prescribed to be between 8 and 12. Child marriage was formerly the rule although exceptions were also recognized, for the ancient laws (e.g. Manu) permitted girls above the age of 13 to seek husbands for themselves. The girls had to be given away in marriage by their parents and in the Brāhma form it was a gift *simpliciter* of the bride to the bridegroom.

The first inroad upon the marriage laws was made in 1856 by the Hindu Widows Remarriage Act which rendered remarriage of Hindu widows lawful. The Act was passed in consequence of the insistent demand for social reform by the great reformers like Ram Mohan Roy and Pandit Vidya Sagar. Under that Act, the widow on remarriage lost all her rights and interest in her previous husband's property. The remarriage might be performed in the same manner as the first marriage.

The Child Marriage Restraint Act, 1929, was designed to prevent Child marriages, that is, a marriage between a male under 18 years of age and a female under 14; the age was subsequently

raised to 15 years of age in 1949. It was intended to prevent such gross abuses in the celebration of marriages, as for instance the marriages of girls under 5 years of age and so on which, though few, did exist; such marriages deeply offended the modern social sense. The Act did not declare the marriage to be invalid but imposed punishments on the guardians concerned in the child marriage or the persons who solemnized such marriages. The Courts had power to prevent the celebration of such marriages before they were solemnized.

From 1946 to 1952, several Acts were passed on the subject of marriage. They were The Hindu Marriage Disabilities Removal Act, 1946 (XXVIII of 1946), The Hindu Marriage Validity Act, 1949 (XXI of 1949), The Bombay Prevention of Hindu Bigamous Marriages Act, 1946, (Bombay Act XXV of 1946), The Bombay Hindu Divorce Act, 1947, (Bombay Act XXII of 1947), the Mardas Hindu Bigamy Prevention and Divorce Act, 1949, (Madras Act VI of 1949), The Saurashtra Prevention of Hindu Bigamous Marriages Act, 1950 (Saurashtra Act V of 1950), and the Saurashtra Hindu Divorce Act, 1952, (Saurashtra Act XXX of 1952). The Hindu Marriage Act of 1955 repeals all these Acts, enables marriages to be solemnized between any two Hindus subject to certain conditions; and they may be celebrated in accordance with the customary rites and ceremonies of either party thereto, and such marriages may also be registered in the Hindu marriage register. The Act provides for restitution of conjugal rights, judicial separation and divorce. It also prescribes the prohibited degrees and defines the Sapiṇḍa relationship between members between whom marriage is null and void. Side by side with it, the Special Marriage Act, 1954, enables the solemnization of marriages between any two persons, provides for the registration of such marriages and specifies the consequences of marriages solemnized under the Act. Those consequences are that the spouse becomes severed from the joint family and succession to the husband's property shall follow the provisions of the Indian Succession Act.

By these measures inter-caste marriages between Hindus, as well as marriages between Hindus and persons professing other faiths have been rendered valid and the restrictions as to religion and caste have been removed. Although the conservatism of Hindu society still largely persists, there is a growing number of cases seeking divorce and remarrying. The sense of the commu-

nity is slowly adjusting itself to a recognition of the modern trends. Unlike the Widow Remarriage Act of 1856 which remained a dead letter for more than half a century, the Acts of 1954 and 1955 (which lay down the rules of law by which all its members are to be governed) are bound to affect society, and its composition. They constitute a distinct departure from the previous rules of Hindu Law and owe their origin to the progressive ideas infused by the West.

In the matter of sonship the ancient books recognized 12 kinds of sons, the Aurasa being the best or most worthy of them, and the affiliated ones who were not sons in fact, being the least worthy of them. As in the case of marriage, the classification was aimed more at exhausting the possibilities than of stating the kinds which actually prevailed in the country. The Aurasa or the son begotten of the lawful wife and the adopted son were the two kinds well recognized by society. The adopted son being a substitute for an Aurasa son was recognised only in default of sons, as no adoption can be made if a son was in existence. But, if an Aurasa son happened to be born subsequent to the adoption, the share of the adopted son was reduced to a fourth, the Aurasa son taking the other three fourths. In this way the superiority of the son born of the body over the adopted son was established. Adoption of girls was not permitted except in a single instance of the dancing girl community. Nor can an adoption be validly made by a widow except under authority from her husband or the consent of her Sapiṇḍas or agnatic male relations. The Hindu Adoption and Maintenance Act, 1956, has codified the Law of adoption and makes a departure in two ways: (i) it enables any Hindu male or any Female Hindu who is not married or whose marriage is dissolved or whose husband is dead to adopt, and (ii) adoption may be of either a boy or a girl. Adoption was in ancient times founded on the spiritual necessity to have a son who will save the father in the other world. The recent Act is based more upon secular considerations and is likely to have repercussions on family life. The performance of Dattahomam, a religious ceremoney necessary in the case of Brahmins, and without which the adoption was invalid in the case of Brahmins, is now dispensed with. Another substantial change that has been made is that an adoption can be made of a daughter even if there was a son. The need for getting the husband's or the Sapiṇḍas' consent to an adoption is also dispensed with.

Joint family: The joint family was the unit of society. It was a corporate unit added to by fresh members born in the family and subtracted by members who may die or renounce the world. The joint family owned property in common, managed by the manager for the time being, who was usually the head of the family. It drew from each according to his ability and gave each according to his needs. It was originally patriarchal. There were obligations of maintaining all the members.

Under the Mitākṣarā system which prevailed and prevails in most parts of the country, a son on birth acquired a vested interest in the family property liable to be diminished by the birth of other sons or other coparceners, agnatic male members of the family, and to be increased *pro tanto* by the death of other members or their sons. A son can interdict the father from alienating the joint family property except for necessity. A son was under an obligation to discharge the father's debt which was not of an illegal or immoral character. A son can claim partition.

Under the Dāyabhāga system, which prevails in Bengal, son is denied the right by birth, the father being regarded as the absolute owner of the property. Consequently the son is denied the power to interdict the father's alienation. It was a reformation carried out in Bengal by Jīmūtavāhana (13th century), who, relying upon the ancient texts, interpreted the rights of the members of the family in a manner perhaps more consonant with the ancient Hindu Law, but which was certainly an innovation upon the prevailing interpretations of the time. The reason might well have been a desire to promote individual holdings with full liberty to the use thereof, a tendency arising from the advanced socialistic notions of the day.

The progress of society was, said Sir Henry Maine, from status to contract. The joint family system remained in the stage of status. The modern views rebel against this subjection to the rules enjoined on the members of the joint family. A committee appointed for codifying the Hindu Law was for the abolition of the joint family. Legislation has not yet been passed in respect of the joint family. But several inroads have been made upon it which have the effect of destroying it altogether. The recent Hindu Succession Act 1956 gives an absolute right of alienation of his share to every coparcener and a right of bequest is given to the members of the coparcenery, and these strike at the very

root of the continuance of the joint family as a corporate unit. The further introduction of right of succession to the share of a deceased, as if it were a separate property, furthers the dissolution of the joint family. The additions viz., conferring upon the female members a right to inherit and conferring absolute estate upon them, are likely to abolish joint family system as was known hitherto. The joint family system for long served a useful purpose. It has been unable to withstand the rising individualist tendencies which dominate the present.

Succession: In the laws of succession two great inroads have been made upon Hindu law. The ancient law based the rule of succession partly on Religious Offerings (Piṇḍa) and partly on Kinship, agnatic and cognatic. It provided a share for the mother and daughter. Except in Benares, the share going to the mother and daughter came to be regarded later as obsolete. The moderns have revived it now in the Succession Act 1956. Previously in default of a son, the widow was given a right to inherit the separate properties of the husband, and after her, the daughter and daughter's son took it. The Hindu Women's right to property Act 1937, extended the right of the widow not only in default of son and not only to the separate property of her husband but also to the separate property of the father-in-law, and also gave her a right to inherit the husband's share in the joint family properties along with the son etc. The Act was passed by the Central Legislature whose legislative powers did not extend to agricultural land. Subsequently, in 1946, the Provincial Legislatures passed enactments extending its operation to agricultural lands also. The Hindu Succession Act, 1956, repealed the Act of 1937. It provides that the daughter, widow and mother the daughter of a predeceased son, the daughter of a predeceased daughter, the widow of a predeceased son, etc. or along with the son, son's son and son's son's son be made equal sharers, both in the ancestral as well as the self-acquired properties of a deceased male member of the family. While theoretically the joint family still continues, the introduction of these female sharers would alter it so completely as to leave little of the incidence of the old joint family. Another Act of 1929 gave the inheritence to sister's son, son's daughter and daughter's daughter, next after the paternal grandfather in the line of inheritance. That has also been repealed by the Hindu Succession Act, 1956, and their place in the order of succession has been assigned

differently, the sister being relegated to class II i.e. those who take in default of the primary heirs in class I. The right of unrestricted alienation and testamentary power upon members of the joint family is, as noticed above, conferred by the Act of 1956.

The impact of the West imbued with notions of individual rights, of individual property, and absolute freedom of dealing with property together with the ideas that there should be equality between male and female has been at the bottom of the recent legislative enactments, and social order has been more affected by these Acts than by anything that has been done by the British during the two preceding centuries. Men and women will no longer be members of a joint family held together in a common place, in a common worship and common ownership of property. The organization of corporate family life is likely to be disturbed and sacrificed in the interest of advancing individualistic tendencies. It is a little queer to note that, while the joint family is to be broken up and its corporate character dissolved, the entire society is sought to be organized on socialistic pattern, which is the most enormously enlarged family group conceivable.

The reforms effected in Hindu Law will produce results similar to those of Islamic Law and are likely to lead to fragmentation on a scale which may become uneconomic.

A few social evils have also been removed by legislation. Those which had been remedied during the British regime have been mentioned above.

The great evil of untouchability prevailed in India till recent times. Its removal had been advocated by social reformers for over three quarters of a century. Nothing effective had been done during the British regime. But immediately after independence, thanks to the strenuous efforts of Mahatma Gandhi, it has been entirely removed so far as the laws can remove them and the new Constitution by Article 17 abolished untouchability and made it an offence to enforce any disability arising out of untouchability. One of the directive principles enjoins upon the government to take steps to ameliorate the condition of the weaker sections of the community and to accord to them special treatment in the matter of education, economic interest, in government employments and in other matters vide, Section 46.

The evil has not yet been eradicated, but the Government is adopting measures for its complete removal.

The Legislature hesitated to interfere with the personal law of the Muslims. The Muslims hold that Legislative power belongs to God and man should not trespass in that field. They were governed by the rules of the Koran and the other works of high authority, such as the Hedaya. There were, however, some sections of them as the Bhoras and Katchi Memons, who being converts to Islam, chose to continue to be governed by Hindu Law in matters of inheritance and succession. Act XLVI of 1921 enabled them, if they so chose, to be governed by the rules of Muslim law. The Shariat Act XXVI 1937 applies the rule of Islamic law to all Muslims. The Indian Legislature has not yet interfered with the rules of Islamic law to the same extent as with Hindu law. The impact of the West has had little effect upon the Muslim religion or their civil rights and practices. Bigamy is still allowed. The principle of inheritance followed by them acknowledges the claims of the remotest kindred and gives a share to the remote kinsman and keeps an eye on all dependents as entitled to benefits from the deceased. Its main defect is said to be disintegration of property and fragmentation and division into uneconomic fractions.

Agrarian Laws: In ancient Hindu Law, the King exercised rights over all unoccupied lands. He was free to make gifts of unoccupied lands for the endowment of temples or religious institutions and charities, and also in recognition or for advancement of learning. Thus Ināms have been granted not only to temples and *chatrams* but also to learned Brahmins as well as persons of distinction who had served the country in many ways. But the cultivated lands belonged to the people who cultivated and they were recognised as full owners, the king being entitled only to the revenue, which was generally one-sixth of the gross produce of the land. This was the custom; and recognized as law by the Smṛti writers. The system of revenue administration was stabilized by the Hindu rulers, later by Sher Shah and finally by the great Emperor Akbar, in whose reign his financial minister Todar Mal introduced individual settlements with each owner, classified the lands, fixed the cash revenue upon it and effected an equitable revenue settlement. When the British assumed control towards the end of the 18th century this system was in vogue. But several experiments were tried by them. Farming out

revenues by the districts, and triennial settlements with the villagers as a whole had been tried in various parts of the country. The Fifth Report on the revenue administration of Bengal and Madras details the several experiments. Lord Cornwallis, the Governor-General of Bengal, introduced the Permanent Revenue Settlement, on the model of the English feudal system of creating a landed aristocracy, similar to barons, in India. He divided the Province into several zamindaris, recognized or created the zamindars to hold the zamindaris as their estates, fixed the *peishcush* or revenue due to the government at about two thirds of the rent, left the zamindars to collect the whole revenue and appropriate for themselves one third of it, paying over to the government the other two thirds. This settlement was to be permanent and unalterable for ever. The Zamindari system prevailed in Bengal and Uttar Pradesh, in parts of Hyderabad and Madras. Some of the zamindars in Madras were descendants of ancient chieftains who ruled those parts of the country. Some of them were made zamindars in recognition of the military aid they gave towards the end of the 18th century or beginning of the 19th century. These zamindaris continued to exist until about 10 years ago. With the advent of Independence the desire to promote the socialist pattern led to the abolition of the zamindaris, and between 1948 and 1950 the various provinces passed as many as thirteen Acts in respect of the abolition of the Zamindaris. The zamindars were assumed to be merely farmers of revenue. They were charged with abuse of their powers and oppression of the tenants. Art. 31 of the Constitution which requires compensation to be paid before expropriation was construed in a manner as not to apply to these Legislations. Many suits had been filed questioning their legality on the ground that the compensation offered, which varied from 20 to 12½ times and ever lower, of one third of the revenue collections, was no more than notional compensation and not adequate compensation, and that the States had no power to enact the law. By a Constitutional Amendment introducing Art. 31-B these laws were made not justiciable and their validity became unquestionable. The zamindars were deprived of their zamindaris. The lands were converted into ryotwari lands with assessments imposed upon them in the same manner as other ryotwari lands. In this way, in the Madras State alone, the Government expected an enhancement of the revenues annually by one crore of rupees.

The other system, i.e., the ryotwari system, was introduced by Sir Thomas Munro, no doubt based upon the prevailing revenue

administration in the beginning of the 19th century. It was a settlement with each owner of the land to be effected for a period of generally 30 years, but which was liable to periodical revision, at the end of each settlement period. The revenues were fixed at a fairly high percentage, at roughly 50% of the net produce of the land. Periodical enhancements had been made from time to time. They were felt to be very heavy at periods of failure of monsoon and particularly heavy during the depression between 1929 and 1937. But when the price of food stuffs was high, their incidence was not so heavily felt. The question whether land revenue should be collected in this way or whether there should be an agricultural tax upon the actual income from the land, with a small quit rent on the land, has been engaging the attention of the government. Agricultural income has till now been exempt from income-tax. Recently an Act has been passed levying a tax on agricultural income in excess of Rs. 5,000/- per annum. Proposals are in the anvil to alter the structure of the levy of tax on agricultural land, but they have not finally emerged in a concrete shape.

Tenancy Reforms: During the British regime the relations between the owners of land and their tenants had been left to be settled by custom and contract in ryotwari areas. In villages, in ancient times, the *Vāram* system prevailed; by it the tenant got his customary share divided at the harvest time and the landlord had his share, also divided off. Their mutual rights and obligations were fixed by custom. The tenant's share varied from one fourth to one half, according to the natural fertility or infertility of the soil, as fixed customarily in different villages. There was little grievance then. In stray cases there might have been oppression, but they were exceptions. Latterly, the rent in kind had been commuted to cash rents. Except where the owners had direct cultivation by themselves or through farm servants, land was generally let out on yearly rents which was a matter of mutual agreement between the landlord and the tenant. This prevailed until recently.

Now Tenancy Laws have been passed by practically all the States in India fixing the tenants's share at definite proportions, giving him a fixity of tenure for a period of five years and generally improving the conditions of the tenant at the expense of the landlord. The slogan that land is for the cultivator has rapidly gained importance and captured the mind of the government. The avowed object is to create peasant proprietors with a view to

improve production. It is, however, doubtful if production will be improved by these measures as the fragmentation will be too large and the economic strength of the peasant too small, to produce a definite increase in production.

In Zamindaris, Rent Acts had been passed by the Provinces during the British regime with a view to alleviate the condition of tenants called the ryots. In fact, in the Zamindari settlement itself conditions had been imposed upon the Zamindars that the condition of the ryots should be improved. The Rent Recovery Act of 1865 and the Estates Land Act of 1908, as amended by the Act of 1936, sought to improve the condition of the ryots and protect them against arbitrary impositions and illegal evictions. Now with the abolition of estates the former ryots or tenants have become the owners, i.e., ryotwari proprietors, and their position has been assimilated to the owners of ryotwari lands.

By these pieces of legislation the end and aim of government to bring about a socialist pattern of society is sought to be achieved. By Art. 39 of the Constitution the State is directed towards securing that the ownership and control of the material resources of the community are so distributed as best to subserve the common good; and that the operation of the economic system does not result in the concentration of wealth and means of production to the common detriment. It is sought to be achieved by imposing controls and by taxation.

Industry: It may be mentioned that industrialization is a matter of recent growth in India. The regulation of capital and labour was, till recently, left to be governed by contract. The need for protecting labour against unfair advantage being taken by capital has led the State to intervene and regulate their mutual conditions. The various Factory Acts, Industrial Disputes Acts and the Minimum Wages Act have been enacted to ameliorate the conditions of labour and improve their status and standing in the industry, and afford them more protection against injustices by the employers. There is a growing unrest between capital and labour, and industrial disputes have been increasing in recent times and Industrial Tribunals are full of litigations concerning such disputes. It evinces a growing sense of the need for readjustment of the rights and obligations between the employer and the employee and the need for a human outlook in adjusting their relations.

Fiscal Policy: The aim of the Government in imposing taxes is not merely to preserve peace, law and order but also to promote a welfare state and bring about social readjustment. It has been said that one of the primary duties of government is to raise the standard of living of the masses, to promote the health of the community, give them free education and generally to improve their conditions. With this end in view, Five Year Plans have been adopted for general improvement of the country and its people as a whole. To meet the large expenditure new methods of taxation are being devised. Death Duties and Estate Duties and Wealth Taxes have been imposed. How it will react on the community remains to be seen. But one thing is certain, i.e., that disparities in wealth will be brought down.

Thus we find enormous change in the face of the country and the conditions of its people in recent years after the advent of independence. And in all this change, the impact of the West has had its due share. The old order is, with advancing years, changing rapidly; and both the social conditions and the economic life of the community have been revolutionized. More powers are taken by the government with a view to serve the people more efficiently. Nationalization of some spheres, such as the Railways and State Bank and Insurance, has been made. In the expansion of the activities of the government there is bound to be curtailment of individual freedom; but the progress of modern societies in the world has made it necessary and excusable. The aim is high and its achievement commendable. Only one would wish the speed is not so great and the steps taken be more gradual, and not quite so revolutionary as to shake all accepted values and known standards.

Although, as we have observed, Society is undergoing many changes, the conservatism of the people is so deep-rooted that their habits of social life and behaviour are not easily changed. All the efforts to eliminate caste altogether have proved in vain. Religion plays a most significant part in the life of the people. The belief in a cycle of existences still holds among the Hindus and a sense of responsibility for their acts guides them in their daily life. The old spiritual and moral values and even the old superstitions continue to hold the field, although the old virtues like respect for age, filial and other social duties are not quite so strong in the younger generation as it was in the older, a regrettable fact. Notwithstanding the secular character of the

government, in the daily lives of the people, in their outlook upon social and religious obligations, in their traditions and beliefs, in their civilization and culture, the people of India as a whole follow the traditional paths, unswayed by Western influences. The Spirit of India flows in a continuous stream, may be with ripples here and there, caused by the Western winds, but whose breadth and depth remain her own. From the confluence of the cultures of the East and West may arise a stronger, wider and deeper culture combining strength, power and spirituality leading the way to peace in the world.

SECTION II: REPORTS OF SEMINARS

THE IMPACT OF THE WEST ON INDIAN SOCIETY AND LAW

(Seminar at the University Buildings on 7-9-57 and 12-10-57)

The Director welcomed the select small gathering and explained the constitution and work of the Institute, the nature of the seminars held earlier and the purpose and scope of the one for which they had gathered.

Mr. K. S. Sankara Aiyar, B.A.B.L., (Advocate, Madras) then started the discussion pointing out that while the influence of the West was considerable in the spheres of the government and politics of modern India, in those of religion and social organization it had not been considerable. He traced the differentia of Eastern and Western cultures and their achievements before their contact in modern times, and then described Indian society as it was in the 18th century on the eve of the establishment of British rule. He then gave an account of the nature of that rule and its policy in the domain of law and justice, and followed it up by a study of the broader influences of Western political juristic thought on the present constitution of India, the vestiges of British Indian legal and judicial policy and administration, and detailed the more recent changes introduced by legislation in the traditional socio-economic framework of India. He pointed out how Indian legislators have felt less restrained in their interference with ancient social and economic institutions, and how the pace of change has quickened after Independence, though the basic source of inspiration has continued to be western thought in its many facets. The full text of the paper on which Mr. Sankara Aiyar's talk was based is published as a separate article elsewhere in the Bulletin, (pp. 10-36).

Mr. P. N. Ramaswami (Judge, High Court of Madras) observed that the influence of Western thought was most marked in Criminal Law to which he would mostly confine his observations. Civil Law on the whole benefited by the Western impact; the position of women and their rights became fairly definite. Muhammadan Civil Law changed very little.

In the sphere of Criminal Law he cited instances to maintain how the contact with the West was to our advantage. Social legislation tabooing cruel practices like Sati and the putting down of Thuggee were great benefits. There was no administration of criminal law as such before the advent of the East India Company. There was no codification of criminal laws, and punishments were severe. The Criminal Procedure Code of our day is the best evidence to show the benefits of the impact of the West in this sphere. No doubt there were the Village Panchayats of old which administered justice, but by the time the British came they had practically disappeared. The Brahmin who usually assisted them had sunk low in society, and society itself had become complex. The questions that went before the Panchayat in ancient times were simple and it became difficult for the Panchayat to deal with the complex problems of modern times. The idea of equality before Law became a conspicuous feature under British rule in India. In contrast with punishment of criminals prior to the days of the East India Company, the Penal Code may be held to have lightened punishment for crimes. Punishment in the ancient days were limited to fines and imprisonment, and mutilation and capital punishment were not unknown, but with the advent of Western jurisprudence variety in the aims of punishment came to prevail. They were deterrent, reformative and retributive. The humane treatment of criminals is largely due to the influence of the West. Another distinct consequence of the Western impact was the growth of lawyers and the formation of the Bar. It is not true to say that the Bar existed in India before the advent of the British. The Writ, again, is another feature of Law which we owe to the West.

Mr. K. V. Venkatasubrahmanian (Advocate, Madras) pointed out that while there were undoubted benefits that arose out of the Western impact as stated by Messrs. Sankaran and Ramaswami, J., there was also another side and some mistakes had occurred owing to misunderstandings of Hindu Law texts due in part to the prejudices of the western students of Hindu Law who started with the presumption that Hindu Society was backward and relatively uncivilised. He illustrated this by drawing attention to the worsening of the position of women in law under British rule than in ancient and mediaeval times especially in the law relating to *Strīdhana*. He had not finished when the seminar was adjourned to a later day. The points made by him in this session have been

included in the account of his contribution that appears later in this report.

When the seminar was resumed at 4-00 p.m. on 12-10-57 Sri S. Varadachariar, former judge of the Supreme Court of India, made the following observations:

The impact of the West may be viewed from two points of view, (1) The Social and Economic, (2) Legal.

In order to appreciate the first, it is necessary to have an idea of the state of the Society and its economic structure before the advent of the British. India mostly consisted of villages and the main occupation of the people was agriculture. The people were divided into castes, each caste performing its functions. There was not much disparity in wealth and there was little room for jealousy, and no feeling of conflict. The intellectual class was less well endowed materially than the rest, and even the rich led simple personal lives and spent much in charity and social help. There was no large scale organisation of impersonal social expediency. Respect, pity, sympathy, such personal reactions were the basis of charitable action; feeding and *vidyādāna* (gift of education) were the main forms of help rendered. There were no industrial centres in which individualism and competition came into play. Even the rich land-owners were not prone to show off their wealth but led the same simple life. The villages were self-sufficient. The weaker members received the willing help from the others. A certain kind of socialism prevailed. The family protected the disabled members, the blind, lame, etc., or those who could not actively assist in agriculture, such as women, and allowed them maintenance. While they were not given a share, the disability did not extend to their children. Society remained based on status. The idea of property was mainly one of enjoyment, leaving apart the powers of alienation. The property was held in common, and its usufruct was allowed to be enjoyed. Learning was held in high esteem, but could be acquired only by the leisured classes, and it was considered one's duty to spread it to others by imparting education. Only a few could from the nature of things have acquired learning and knowledge.

With the advent of the British, all that changed. The movement of society from Status to Contract brought with it both good

and evil. The values were changed. Individualism and competitive acquisitiveness came to be considered as virtues, and even moral worth depended on the degree of material success. Selfishness ceased to be looked upon as a fault, and profit-making was considered good not only for the profiteer but society as well; though this view changed in the West in the twentieth century after the mischief had been done. The old system was swept away, without being replaced by one more satisfactory.

In the field of law, the joint family life is undermined. How the recent legislations will work is a matter of speculation. The British inspired by the Benthamite school of thought were bent more upon introducing uniformity in legislation based on individualism ignoring the great differences which prevailed in the pluratist society of a large country. They introduced the Zamindari system in Bengal. On a mistaken view that all land was held under the Crown, which was the English law, but not the Indian law—they purported to confer on the Zamindars proprietory right in the soil, a view which they had to modify later when they recognized that tenants had permanent rights of occupancy. The Government also claimed ownership on all unoccupied lands, waters, rivers, etc., and thus they passed legislation empowering them to impose cess on waters drawn for cultivation in excess of the customary supply.

In Southern India, they introduced the ryotwari system by entering into engagements with individual *paṭṭādārs*. This system was arrived at enabling them to revise periodically the revenue assessed. The *paṭṭā* was originally considered to be the root of title instead of being only evidence of title—a view which was later corrected. Here again individualism underlay all their measures.

Lastly, the moral values have undergone a radical change and come to depend on social expediency. Experiments are made to revert to older patterns. Vinoba Bhave's Bhūdan movement for re-distribution of the lands is one such; but it lacks definiteness in outline and detail. The religious sanctions are gone. The State seeks to come in and regulate life in the place of religion and social opinion. The respective positions of moral and political values have changed, and became nearly reversed. The worship of expediency and acquisitiveness is on the rise. There is a show of morality without the substance. There is little chance of

religious values being resuscitated. Parliament cannot make people moral; how else it is to be achieved is a question.

He concluded: "I express no opinion as to whether the changes are for the good or bad. I have indicated what to me seem the trends consequent upon the impact of the West".

Mr. M. Anantanarayanan, I.C.S. (Director of Legal Studies, Madras Law College) raised the question of the right of alienation of landed property in Ancient Hindu Law. Sir S. Varadachariar pointed out that the English concept of Estate was wrong in its application to India. There was a difference between *svāmyam* (ownership) and *svātantryam* (freedom—to alienate etc., or roughly-initiative). There was the Mīmāmsā doctrine that the husband cannot alienate unless the wife joined him in the act. There was the controversy over the land revenue as to whether it was a tax or rent which arose at the time of settlements. The ownership of waste land and water sources which had remained in the village was transferred to the State by British Indian theory to justify taxation policies. Privy Council decisions on ownership, water-rights etc. were based more on opportunism rather than on theory.

Mr. Anantanarayanan then dealt with the Impact of the West on Law in India, both Civil and Criminal, particularly the forces of English Common Law and Equity which moulded the great statutes of the 19th Century in India—The Transfer of Property Act, The Trusts Act, the Contracts Act etc. These influences also shaped, to a certain extent, the intrepretation of Hindu Personal Law by English judges; equitable modifications can be viewed in some decisions, though Personal Law was not *per se* interfered with.

The Rule of Law and Equality before the Law were the vital contributions of British Criminal Justice in India. This point was emphasised earlier by Justice P. N. Ramaswami. Mr. Anantanarayanan cited Raja Nuncomar's Case (Warren Hastings) as an instance of the shock caused by the rigid application of Equality before the Law, in a hierarchical society.

He also referred to the advantages of codification. In many ways, the Indian Penal Code was far superior to the uncodified English Criminal law of that period. A good instance was the confusion in English Law about the Larcenies (Grand, Petty etc.)

and about possession and dishonest conversion of property, as contrasted with the lucid logic of the Penal Code sections.

The great advantage of Civil Procedure and Processual Law was enjoyed by India owing to western impact. Execution of a decree (decision of Court) was the weakest point of Hindu Jurisprudence. We owe to the West the machinery and legal technique by which possession of decreed property can be obtained, even as against an influential judgement-debtor.

But there was one great disadvantage (a point stressed by Mr. M. Patanjali Sastri once), in the interpretation of Hindu Personal Law by English Judges, even apart from a certain kind of basic misconception of Hindu Lawgivers' Texts, stressed by Mr. Venkatasubramania Aiyar. This was that Personal Law became static, interpreted as it was by *Pandits* before English Judges, incapable of progressive adaptation. It ceased to have any relationship to the organic needs of Society: this was not true of any earlier periods, when Hindu Law was living, not petrified.

Recalling, in conclusion, Sir S. Varadachariar's learned exposition of the destruction of creative social values in Hindu Society by the materialistic individualism of the west, he made, the point that our future lies in a rediscovery of those values, not in any mechanical revival of the outward forms and ceremonials of the past.

Mr. K. V. Venkatasubramanian then spoke on the seamy side of the results of the Impact, and the following is a summary of the points he made on both the days on which the Seminar met: Western ideas have influenced the lives of the Indian people in two different ways. Firstly, there has been the tendency to imitate European ways which has powerfully influenced the conduct of the people in matters of social behaviour. Secondly, there has been the imposition of European ideas involved in the British system of administration of justice in the country.

In the attitude of the British rulers to their Indian subjects there has been nothing like the attitude which the Roman conquerors are said to have shown to the conquered Greeks. Britishers have always regarded Indians as a half civilized people. On their side, subject to reservation, Indians have more or less willingly accepted their inferiority. In the realm of religious and

philosophical speculation Hindus have always been proud of their heritage; but this academic pride has not much affected the willingness with which Indians have accepted European ways as correct forms of conduct in social and family relations. Though all sections of the Indian population have not been alike in this respect, nearly everywhere there has been, in a larger or smaller measure, a tendency to discard old traditional forms and adopt the ways of the European rulers of the country. Several complex psychological factors have operated in this field. There has been the influence exerted over their countrymen by educated Indians in the public services who have found it advantageous to conform to the habits of their official superiors. There has been the influence exerted by Christian missionaries and the Indians who have become converts to Christianity. On the whole everywhere there has been a tendency to accept European ways as the standard forms of civilised behaviour.

It is in the British system of judicial administration, however, that we see the most potent instrument of westernisation of the lives of the people. In the domain of Criminal Law and procedure a uniform law has been imposed upon all people which has destroyed many old inequalities and introduced a new homogeniety. In the adjudication of civil disputes a policy of benevolent neutrality has been adopted. One might suppose that this policy would have helped to preserve the old laws and ways of the people. Actually, however, a standardisation of ideas has taken place in the sphere of civil law also and great changes have been brought about.

In the classification of the population of the country for the purposes of the civil law, a false dichotomy has been adopted. From the days of Warren Hastings onwards, Indians have all been regarded as either Hindus or Muslims. Hindus have all been supposed to be governed by the laws of the Dharmaśāstras. Muslims have all been supposed to be governed by the law of the Koran. Nearly three quarters of a century had to elapse before British judges discovered that there were large sections of the population which could not be classified either as Hindus or as Muslim; that there are Hindu communities like the Nairs of Malabar, unquestionably Hindu in culture and religious belief, but governed by a system of family law wholly contrary to the law of Dharmaśāstras; that there are Muslim communities like the Khojas and

the Cutch Memons unquestionably Islamic in the matter of religious belief but governed by a law of succession derived from Hindu ancestors wholly contrary to the law of the Koran. Courageous administrators like Mountstuart Elphinstone adopted drastic measures to adjust the law of the courts to the realities of Indian life; but outside the Bombay presidency the old classification had become too rigidly set to be easily altered. Desperate legal ingenuity had to be employed to accommodate the usages of the people within the framework of the law. By a potent reverse process, the usages of the people have also had to adjust themselves to the laws administered in the courts.

In the content of the Hindu law administered in the courts, great changes have taken place. Though the policy of leaving the people to be governed by their existing laws was firmly adopted in theory, it is only by the machinery of the British courts that disputes governed by these laws could be settled. Indian laws and usages had to be ascertained and interpreted before they could be enforced by the courts. For this task of ascertaining and interpreting the law, British administrators were not sufficiently well equipped. Conscientious attempts were made to give British Judges the assistance of learned Indian pandits, but the pandit system left room for corruption and fell into a discredit which it did not wholly deserve. Attempts were also made to compile specially prepared official digests of the Indian law, but these digests were compiled under very unsatisfactory conditions and even the best of them were not very reliable and authoritative statements of the living law. British jurists and judges found themeslves bewildered by the manysidedness of the law recorded in the books; and their attempts to rationalize it were influenced by ingenious theories of their own rather than by a steadfast desire to discover the conditions actually prevailing among the people. There has been throughout a comedy of errors. British judges were filled with a self-righteous feeling that they were administering an alien and medieval law without being influenced by their own civilised predilections. Indian litigants, on their side, were faithfully accepting the decisions of the courts in the belief that they were imposed upon them by a sovereign judicial power which they were bound to accept. It would have greatly surprised the people to be told that the pronouncements of the courts derived their substance and their sanction from their own living customary law.

There is a good illustration of how the system worked in the law of the Joint Hindu family. In this branch of law there has been a pronounced tendency on the part of English judges and jurists to interpret rules of Hindu law in the light of superficial resemblances between them and the rules of English law with which they were familiar. Family unity in the law of the Dharmaśāstra is a concept which is essentially negative. There is no word in the Hindu law books which corresponds exactly to the English word "*Joint*". The united Hindu family is described as *Avibhakta* (undivided), that is to say, it is a family in which partition has not taken place. This implies that there is a comprehensive community of secular and spiritual interests until the natural unity of the family is disrupted by partition. British jurists substituted a positive concept of jointness for the negative Hindu concept of nondivision; then by a natural transition went on to define jointness in terms of the common ownership of property; then by a further transition went on to define the co-ownership of family wealth in terms derived from the English law of real property. Expositions of Hindu law were full of discussions about joint tenancy, tenancy in common, coparcenary and the operation of the rule of survivorship. There was an amalgamation tion of the ideas of joint tenancy, coparcenary and survivorship which is specially amusing because it is false at both ends, false to its English law origin and false in its Hindu law application. But the English ideas have become firmly embedded in the law of the courts. Judges sometimes wonder whether there can be a joint Hindu family which does not own any property, not knowing that one of the questions discussed in the Hindu law books is the mode in which *vibhāga* or partition is to be effected in a family in which there is no property to be divided. It is in the context of this discussion that the principle of *vibhāga* by *Saṅkalpa* has been laid down in the boks, the doctrine of severance of jointness by unilateral declaration which has played a very important part in the modern law of the joint family. The notion that jointness is relative to the property held jointly has become an axiom of the modern law. We hear of a smaller joint family inside a bigger joint family, of a family which is partly joint and partly divided. All these would have greatly astonished Manu and Yājnavalkya, but the law adopted in the courts has moulded and transformed the legal ideas prevailing among the people. The undivided family of the Dharmaśāstra has now disappeared from the legal consciousness of Hindu society.

If we turn from the law of the joint family to the law regarding the rights of women in the Hindu legal system, we see a somewhat different picture. Here, in the mistaken belief that they are faithfully administering the Hindu law, British courts have foisted upon the Hindu people a set of legal ideas wholly false to the humane and civilised law laid down by the lawgivers.

Sir Henry Maine observed in one of his Oxford lectures that the treatment accorded to women is a very good test to determine whether a community has a proper claim to be regarded as a civilised people. He went on to apply his test to two ancient communities — The Romans and the Hindus. Romans came out of the test triumphant in the judgment of Maine; but the legal history of the Hindus did not justify their claim to be regarded as civilised. The lecture is reprinted as one of the chapters in the "Early History of Institutions". The whole discussion turns on the significance of the rules of the Dharmaśāstras regarding the definition of *Strīdhana.* Sir Henry Maine imagined that the six-fold classification of *Strīdhana* in the *Manu Smṛti* and other similar texts represented a Brahmanical attempt to limit woman's peculium to certain narrowly defined categories. He gave high praise to the author of the *Mitākṣarā* for his very progressive views on the subject of *Strīdhana,* but he regarded Vijñāneśvara as a freak who did not represent the genuine tradition of the Dharmaśāstras. It is all a set of dogmatic generalisations based on a fragmentary and very imperfect understanding of the Dharmaśāstras, but the law followed in the courts has been so much dominated by the theories of Maine and other theorists like him that even learned scholars like Jolly and Gurudas Banerjee have succumbed to these theories. We have now reached a stage when scholars seem to find it impossible to think for themselves on these matters.

There is a similar deplorable state of affairs in the law relating to polygamy. Hindu lawgivers did not say that a marriage is invalid if a previously married wife is alive, but they look upon *Adhivedana* or supersession of the wife as something which is improper unless it is supported by justification. They did not approve of polygamy in general terms. Where the husband remarries without any justification, Yājnavalkya lays down that one-third of his property is to be taken and given to the superseded wife. Even if one of the recognised categories of justification is available, as in the case of a sickly or childless wife, the lawgivers require that the consent of the superseded wife has to be sought and a solatium

is to be given to her. The solatium has a well-known name. It is the category of *Strīdhana* which is described as *Adhivedanika*. It is laid down in unequivocal terms that the remarrying husband is to avoid everything which is calculated to humiliate the superseded wife. Unfortunately in the rendering of a text of *Manusmṛti* relating to this matter, dealing with a wife who leaves her husband's house in anger because the husband has taken a second wife, Colebrooke gave a rendering which suggests that such a wife has to be chastised with a rope and formally discarded by the husband in the presence of her relations. This is a monstrous perversion of the original text, which merely lays down that the wife is to be prevented from doing violence to herself and whenever necesasry she is to be sent to live with her own relations. The commentators are explicit that the maintenance of a wife who is sent to live with her relations must be provided for by the husband. Unfortuately, Colebroke's rendering of Manu's text became the basis of the view that the wife who leaves her husband's house because the husband has taken a second wife, is guilty of misconduct for which she deserves to be severely punished; and that if the husband sues the wife for restitution of conjugal rights, it is not open to her to plead in defence the second marriage of the husband. If this is right it necessarily follows that a wife cannot claim to be maintained separately on the ground that the husband has taken a second wife. That is the law laid down by the courts, though it is utterly opposed to the law laid down in the Hindu law books. Recently there has been legislation providing for the separate maintenance of a wife who has been superseded by a second marriage, but the Act has unfortunately used the present tense in relation to the second marriage which creates a claim to separate maintenance, and there has been a lot of legal wrangling as to whether the right provided by the enactment is available to a superseded wife in cases where the second marriage took place before the law was enacted. When it was suggested that it is unnecessary in these cases to rely on the new enactment as the rule is one which is recognised by the Hindu law itself, judges have shown a reaction of utter astonishment. They seem to find it impossible to believe that the Hindu law of the Dharmaśastra is capable of so much humanity.

Winding up the seminar Mr. K. S. Sankara Aiyar said that in ancient India though ownership in immovable property may not have been recognised with all its modern incidence, it may not be

quite accurate to hold that the ancients dealt only with usufruct, knew and spoke of the use to which the property can be put, such as enjoyment, transfer etc., but did not recognise ownership. Adverting to the development of the law of crimes in ancient India, he pointed out that one of the titles of law expounded by Manu in about the 3rd century B.C. deals with crimes and another with procedure in courts. He himself was setting out what had been prevalent for many centuries earlier. A comparison between criminal law in England in the middle of the 19th century with the law in India then prevailing would show that the latter was much more humane than the former; there were in England more than 150 crimes for which capital punishment could be inflicted; though thanks to trial by jury and the humaneness of judges, the infliction of penalty was tempered in many cases. On the subject of women's rights in property, he referred to the two texts in Manu, in one of which women are pronounced to be '*Abalā*' needing protection and unfit to hold property, and the other which laid down that she can acquire and hold property in her own right and be a stock of descent. The reconciliation between the two may broadly be that the former refers to her rights in the joint family property and the latter to rights in her own peculium or individual property.

It appears that India is greatly indebted to the West for its contribution to the arts of government, democratic institutions, for the spread of knowledge and advance of Science, but in the field of culture and civilization, in social customs and manners and religion, Indian Social life runs in its own course, not much deflected by the currents of Western life and modes of thought.

UNESCO SEMINAR

REGIONAL MEETING OF EXPERTS ON TRADITIONAL CULTURES IN SOUTH-EAST ASIA

Report by Mr. Ajit Mookerjee and Mr. Austin Jayawardhana

The aim of this Seminar is to discuss the present position of traditional cultures in India, Pakistan, Burma, Indonesia and Ceylon in the light of the impact of modern science and technology and evolve recommendations for suitable action to be taken by Governmental and non-Governmental agencies for the preservation and promotion of the best elements of the traditional cultures in this region.

Prof. Humayun Kabir, Minister for Scientific Research and Cultural Affairs, Government of India, inaugurated the Seminar on November 3, 1958, at 5-30 p.m. in the Senate Room of the University of Madras.

Besides invitees, delegates from India, Pakistan, Indonesia and Ceylon, as well as from the UNESCO Research Centre, Calcutta and Indian National Commission for co-operation with UNESCO, New Delhi, attended. Messages were received from the Director-General of UNESCO, Paris, the Director of Cultural Relations, SEATO, Bangkok, foreign Embassies and High Commissions in India and other personalities.

Welcoming the delegates, Dr. A. Lakshmanaswami Mudaliar, Vice-Chancellor of the Madras University and the President of the Seminar Committee, pointed out how, under the impact of industrialization, the traditional cultures could be saved. He hoped this forum would give valuable information and help a better appreciation of the changing modes of life.

Inaugurating the Seminar, Prof. Kabir observed that traditional culture was itself in a continual process of change and being continually enriched, reinforced and invigorated. Everyone has the need for cultivating compassion and understanding towards others in a world where all have become neighbours and neighbourliness has become more than ever necessary. He said that if

the Seminar taught them greater understanding and greater compassion towards one another's culture, they would have made a great contribution.

The seminar commenced its sessions at the University Buildings on November 4, 1958 under the Chairmanship of Dr. M. Shahidullah. Prof. K. A. Nilakanta Sastri, Director of the Institute of Traditional Cultures, pointed out at the opening session that the efforts of this Seminar should be directed towards formulating certain concrete recommendations; some might be of a general character applicable to all the countries in the region while others would be applicable to particular ones.

Papers from the delegates were circulated earlier to individual participants, and discussions were started on the relevant topics raised in the papers. The deliberations mainly centred round folk lore, folk art, folk literature, folk dance, folk music as well as classical forms of music, dance and literature, and how their continuity could be maintained.

The discussions opened with the problems of folk-lore. The Chairman referred to his paper where he had described South-East Asia as a veritable store-house of folk lore. Folk lore preserves a large measure of traditional culture bearing on history, religious beliefs and the traditional way of life of the people. Different speakers pointed out the value of folk lore as a subject of research and study which would facilitate the understanding of the type of reactions that a people may develop against living conditions and environments, and similar other aspects. Some suggested that folk lore should be collected, tape recordings should be made, and all available material should be saved from complete oblivion. Mr. Amarnath Sehgal pointed out the relationship that existed between folk dance and folk music on the one hand and folk lore on the other and stressed the necessity of their preservation through Folk Art Societies. Dr. N. S. Junankar dwelt in detail on the different aspects of folk culture and possible ways of their preservation. He also spoke about the efforts made in India for the revival of folk dance and folk music. He made the point that whether these traditions were revived or recorded that should be done faithfully for future research and guidance. Dr. J. D. N. Versluys spoke from his experience in Europe giving vent to his doubts about the ways of the preservation of the traditions of folk lore, folk songs and folk dance.

Mr. Ajit Mookerjee opened his discussion on traditional designs pointing out that though India abounds in an endless variety of designs found in the crafts, modern artists and different governmental agencies were trying to bring into market designs far removed from the traditional types. The impact of foreign ideologies, foreign rule and industrialization have affetced the traditional Indian designs which are on the way to destruction. There is still scope for giving patronage to many of the craftsmen who are continuing with the old designs and who can save many of them from distortion or total loss. Dr. R. Balakrishna pointed out how in the past encouragement to craftsmen came from the States and the tradition of helping the craftsmen by employing them for building temples and other pursuits had been carried out by the States of Travancore and Cochin. Dr. P. E. E. Fernando presented the problems pertaining to Ceylon and suggested that the taste of the common people was to be reformed in regard to the patronage of indigenous crafts. Mr. Mookerjee next pointed out how the craftsmen were suffering from want of patronage and raw material. This led to the question concerning the economic aspect of the traditional crafts and the possibility of their survival in the teeth of competition from machine made goods. Dr. Versluys at this stage showed how the cultural and economic questions were getting mixed up. The Chairman opined that the seminar was competent to talk about the cultural aspect of the problem alone. Dr. V. Raghavan and Dr. K. K. Pillay emphasized the cultural aspects of the problem and preferred to ignore the economic considerations in connection with the preservation of the arts. But Dr. Fernando, speaking with reference to Ceylon, said that it was not possible to do anything for the traditional arts without taking the economic aspects into consideration. He pointed out that it was difficult to separate culture from the economic side.

Next in importance was the utility of craft goods as stressed by Dr. Versluys while Mr. Mookerjee related how the quality of the goods was deteriorating as the artists were being tempted to mass produce the things, thus getting dissociated from tradition. The problem was how to bring cheap yet tasteful things to the market. The trend of discussions next shifted to the problem of how the craftsmen could be patronized, how the crafts could be preserved, how the quality of crafts could be maintained and how the great tradition of crafts could be saved from complete disappearance. Prof. Sastri, Mr. Mookerjee, Dr. Junankar, Mr. Sehgal and others participated in the discussion.

Discussion was next opened on music and dance by a paper on the subject read by Mr. P. Sambamoorthy. In his paper he mainly dealt with the properties of Indian music and sought patronage for the musicians and the composers. He also suggested that books should be published on the art of music and dance, and music should be made compulsory in schools. Incidentally mention was made of the importance of folk music as a vehicle of traditional culture. The situation in Indonesia and Ceylon was presented by Mr. R. M. S. Wirjosuparto and Mr. A. Jayawardhana respectively. In Ceylon there exists close relationship between the day to day life of the people, especially the labourers and the variety of folk songs. Mr. M. D. Raghavan pointed out how the Paddy land act which collectivized land was bound to affect the folk songs associated with the life of the paddy cultivator in Ceylon.

Drs. M. D. Mansoer in his paper traced an outline of the family complex in Sumatra (Minangkabau) with special reference to customary land and traditional law. He said that there was a lack of education and consequent lack of knowledge among the Indonesians about their rich culture. Mr. Sehgal later read his paper on folk art, dance, drama and songs which according to him needed encouragement. Mr. Mookerjee pointed out the importance of the tribal arts and the necessity of their collection and preservation.

Dr. V. Raghavan then spoke about the tradition of changing of Vedic verses in India. He also spoke about musical instruments and drama. The Vedas carry great importance as cultural documents and their recitation is retained by tradition for many long centuries. Also the musical instruments in India carry an intimate stamp of culture which is also borne by traditional drama such as the Bharatanāṭyam in India. Dr. Raghavan made concrete suggestions regarding collection and preservation of Vedic recitation and also of the musical instruments. He further pointed out how the tradition in these fields was being threatened and how best it could be preserved.

Prof. Sastri invited attention to the importance of religion as a background of culture. He suggested that the question of providing religious instruction in schools and colleges may be considered in connection with the problem of retaining the continuity of traditional culture. Dr. Junankar, however, pointed out that the matter was highly controversial and should be handled with care.

Dr. Versluys in conclusion apprised the delegates of the work done by UNESCO Research Centre, Calcutta, in determining the effects of industrialization on traditional culture of regions in S. E. Asia. The impact of industrialization in different countries had been different and the problems faced by them were also not of the same nature. In India industrialization has exerted a considerable influence on the population and the traditional cultures have been affected to a great extent. In countries like Burma and Indonesia the problem is how to avoid the disastrous results of industrialization as experienced in industrially advanced countries in the West. In this connection he said that enquiries were being made about the effects of industrialization, land reforms, electrification, relationship between smaller and larger industries and the reaction of the people in regard to the changes brought about under the needs of progress. Research centres have been opened in Bombay and Calcutta and Seminars and discussion meetings have been held in Delhi, Bombay, Ceylon, Calcutta and Madras. The UNESCO centre have encouraged regional study and research and have started publication of bulletins containing results of research and enquiry; they have also circulated research forms which if duly filled up would record the results of local investigation and would help in the carrying out of research in this direction.

The discussions on each topic were carried out for a limited time and conclusions in each case were proposed to be embodied in resolutions which were to be brought before the seminar and passed in the closing session. These resolutions containing suggestions made by the participants were later formulated and duly adopted at the concluding session on 7th November 1958. These resolutions are given below:

1. The Seminar believes that in view of industrialization and accompanying changes in the countries of S. E. Asia, a concerted effort needs to be made to conserve and promote adaptable values in traditional cultures and various ways of life, including those of preliterate societies.

This Seminar holds that it is uncritical and incorrect to imagine that traditional cultures and ways of life (including those of tribal peoples) are necessarily *outmoded* or *retrogressive* while equating what is usually described as Western civilization with "progress".

2. The Seminar recommends that the Governments of the countries of South East Asia be requested to establish suitable organizations, where such do not exist for promoting the arts. Such Art Councils or Academies should have *interalia* the following functions:

(i) To assist Arts and Musical Associations which pay due attention to works in the traditional or classical style;

(ii) To encourage creative expression in the field of arts;

(iii) To assist artistes and craftsmen in obtaining materials of good quality at reasonable prices and in arranging the sale of their works and products;

(iv) To publish and to assist in the production and publication of illustrated works bearing on Arts and Crafts including music, dance, drama etc. of the different areas of each country;

(v) To establish and maintain permanent galleries and museums of arts and crafts illustrative of all historical periods;

(vi) To locate and record at the site manuscripts and other evidence of the art heritage and craft tradition with special reference to music and dance, ritual and ceremonial recitations and to arrange for the dissemination of knowledge thus obtained;

(vii) To give financial and other assistance for the propagation of music, dance, drama and allied arts.

3. The Seminar recommends that folklore societies on local and national basis should be established in South East Asia and these Societies should have *interalia* the following functions:

(i) Recording ballads, songs, tales, etc., to be published in folklore journals.

(ii) To establish museums and organize festivals and exhibitions of folklore and folk arts and crafts;

(iii) To encourage study and research in Folklore and Folk arts.

4. This Seminar recommends that UNESCO should organize a Seminar on Folklore and folk arts for South East Asia in 1961-62.

5. In view of the importance for Asian countries of the East-West Major project adopted by UNESCO at its Central Confer-

ence in 1956 in New Delhi, this Seminar recommends that this Institute of Traditional Culture be enabled to define traditional and other values in the South East Asia region in collaboration with Scholars, Universities and learned bodies and stimulate study, research and discussion so as to evolve an authoritative statement of values and promote their appreciation within the framework of UNESCO's Major Project on mutual appreciation of eastern and western cultural values.

It further recommends that Universities and other Institutions interested in this subject should organize groups of Scholars from different disciplines to study the problem.

6. This Seminar recommends that the study of and research in different fields of traditional culture should be undertaken in the light of modern methods of social research. Therefore, it is desirable to utilize fully the resources and technical advice of the Organizations engaged in similar work such as the appropriate University departments and Unesco Research Centre at Calcutta.

7. The Seminar recommends that the Governments of South East Asia be requested to make provision for:

(i) the teaching of music and other arts in such a manner as will preserve their basic character and genius, improve their standards, and prevent the disruption or disappearance of local skills and traditions.

(ii) the comparative study of traditional techniques of drama and other arts prevailing in the several areas in the state.

(iii) surveys of the role played by traditional arts and crafts in contemporary life either separately or in combination with such socio-economic surveys as may be projected or are in progress in their countries.

(iv) assisting the film and other media of mass communication to familiarize the public with the highest possible standards in music and the visual arts.

8. This Seminar recommends that the respective Governments of S. E. Asia countries be requested to take immediate steps for the survey, collection, preservation and study and publication of the manuscripts lying scattered in private possession or neglected places in those countries.

SECTION III: BIBLIOGRAPHY OF BOOKS AND ARTICLES

(*Note*: Titles of books and periodicals in italics; under each subject and country books are listed first and then articles, all in alphabetical order).

ART

INDIA:

Coomaraswamy, Ananda: *Introduction to Indian Art*, Ed. by Mulk Raj Anand, (Theosophical Publishing House, Adyar, Illus. with plates and drawings, 1956, 123 pp. 15/-):

"Reprint of a work published before the war with added chapters on Islamic Architecture, and Sikh and Modern Painting by the Editor. The whole story from Indo-Sumerian art to Modern Indian painting is smoothly set out with a few photographs and many pen and ink drawings".

Dikhole, N. B.: *Paintings and lino cuts* (Pragya Publication House, Nagpur, 1955, Rs. 2-8-0):

Contains an appreciative introduction by K. P. Padmanabhan Tampy of Trivandrum with 12 illustrations. He speaks of the artist "as a sensitive and truthful delineator and interpreter of the age-old charm and grandeur of India as expressed in her inspiring ruins, great temples, and other hallowed spots, and Indian life and character in exquisite colour and striking lino cuts".

Gangoly, O. C.: *Orissan Sculpture and Architecture*. Introduction and descriptive text by O. C. Gangoly. Surveyed and edited by A. Goswami, Photographs by Sunil Janah (Oxford Book and Stationary Co., Ltd., pp. 22; Plates 41; Rs. 32/- Rev. *The Hindu Weekly Magazine*, 28-4-'57):

The temples of Bhuvaneśvar, Puri and Konrak dating from the 8th to the 15th century show that in this part of the country for over 500 years a sustained and magnificent architectural activity was kept alive in the best Indian cultural tradition.

Acharya, Dr., P. K.: Religious basis of Hindu Architecture, (*Prabuddha Bharata,* V. 60, 1955, pp. 96-100):

A bird's eye view of Indian architecture from the earliest Vedic period, of its symbolic character representing spiritual ideas, and of its fine execution. The survey also refers by way of comparison to Buddhist, Jain, Islamic and Christian architecture. Places in Indonesia, Siam, Tibet, and China are also mentioned as illustrative of architectural specimens.

Anand Raj Mulk: Of Kāmakalā: Some notes on the Philosophical Basis of Hindu Erotic Sculpture (*Marg.,* Vol. X, No. 3, June 1957):

Erotic sculpture represents the creative art of polarity of the male and the female; the philosophical basis pointed out by references in the Vedas, Upaniṣads, the Epics, the *Bhagavadgīta,* in Buddhism, Vātsyāyana's *Kāma sūtra* and tāntric literature; concludes "the whole of the self-conscious series of erotic carvings in Indian art must be taken for what they are, the expression of the urges of its peoples, and to be judged internally, according to the consistencies or inconsistencies in the concepts behind the art and in the light of the greater or lesser skill displayed rather than through aesthetic principles which are not only alien to it but are moreover reinforced by a morality totally outside the consciousness of the original builders".

Bedekar, D. K.: Freedom and the writer (*Quest,* Marathi Literature Special Issue, Vol. II, No. 5, pp. 74-76):

Discusses the implications of his view that the writer as an artist must be free both as a rational individual and as a person possessing a concrete personality. Freedom from restraint is vital for every human individual because his rationality makes him feel the restraints on freedom. Witness the bees, which are not rational; though they seek a collective life they do not have a community or society life which men alone have evolved. Though freedom of personality can be held to be desired both by the artist and non-artist, the former requires it to a greater degree. This is acquired in a process of maturation and socialization of inborn equipment. The artist's control over language, media, materials and techniques, the unique sweep of perceptions acquired through assimilation of his cultural heritage bestow this freedom.

However this freedom has its inherent limitation. E.g., An Indian artist with the assimilation of the heritage of his culture expresses his personality through Indian aesthetic traditions and techniques. He is not free to express himself in the Chinese and European ways. Were he to aspire to such universal freedom he would be untrue to his own concrete and unique personality. Even if he should succeed in this attempt, he would necessarily fail as a true artist.

Chaitanya, Krishna: The Arts of Kerala (Towards Sarvodaya—A souvenir publication on the occasion of the All-India Sarvodaya Sammelan and the All-India Nai Talim Conference, Kanchīpuram, 27th May to 1st June, 1956, pp. 96-100):

Kerala has contributed some bright colours to the great spectrum of the Indian heritage: *Dance-Drama*: Originated in the art of the Chākyār who recited stories from the epics during temple festivals and used gestures to add liveliness to his performances. From this developed the Thuḷḷal. Unlike the Chākyār who used both prose and verse, the Thuḷḷal dancer confined himself to verse. The actor sang, danced and mimed the narrative, dressed in a picturesque costume. Humour is the prominent literary quality in Thuḷḷal. Kathakaḷi is the most elaborate development of Kerala Dance drama. Like the European opera it is a joint work of art produced by the union of poetry, drama, music and other subsidiary arts of the theatre, like make-up and costume. Scenic backgrounds are never introduced. The ballet element is attuned to the mood of the narrative, fast in tempo in battle scenes, relaxing into langorous slow sequence in the romantic passages. The art of the gesture which is immortalised in every phase of Indian sculpture receives in Kathakaḷi the further grace of mobility. The musical element in these dramas attains a very high level of perfection. The Kathakaḷi narratives are studded with songs whose *rāgas* have been selected with rare insight into their power of suggesting the exact emotional nuance demanded by the dramatic situation. An opera *The Triumph of Rāvaṇa* (by way of illustration of the above observations) uses 17 *rāgas* though it is one of the shortest in the repertoire. *Painting*: Kerala rich in post-Ajantan mural tradition. Earliest of these murals found in a small cave shrine at Tirunandikara. The figures here show unmistakable affinity with Ajanta. The sixteenth century murals are best seen in Padmanābhapuram. Generally the mural tradi-

tion of S. Kerala departed from the earlier purity, became crowded with details, and in the 19th century returned to a simplicity which, however, substituted a new realism for the earlier idealism. The Mattanceri series of paintings in the palace there show that unlike S. Kerala Mattanceri retains the original purity of the compositional sense. The drawings are purest in the representations of animals like deer. Ravi Varma assimilated the technique of the West and employed it for reflecting Indian life with realism. *Architecture*: In religious architecture S. Kerala conforms to the general Dravidian tradition, while N. Kerala has affinities with the tradition developed in Kanara. The indigenous style can be seen, however, in its purity in Central Kerala. *Sculpture*: It follows the general lines of S. Indian style and yet its achievement is distinctive. Eighth century sculpture, the earliest, seems to be a prolongation of the Pallava tradition. These are located at Kaviyur and Tirunandikara. The ninth century witnessed Jain reliefs cut in the Chitaral Hill and the images of the Buddha at Māvēlikkara. Its rich timber resources have enabled Kerala to develop a wood sculpture, figural as well as decorative which is unique to the region. *Music*: *Mahārāja Swati Tirunāḷ* (1813-47), a great composer, wrote several treatises on the science of music and composed songs in Sanskrit, Tamil, Telugu, Malayālam, Marāthi, Urdū and Hindī. There is also a well-developed tradition of folk music in Kerala. *Craftsmanship*: Kerala has produced some very fine ivory and wood carving. Bronze mirrors used to be produced in a place called Aranmulla. This handicraft needs popular support for its revival. The traditional jewellery of Kerala is distinguished by a chaste purity of style and refined elegance.

Srinivasan, Prof. R.: The Philosophy of Indian Art (*Light and Shade*, Vol. I, No. 7, Decr. 1953):

Defines Art as the essence of life, a way of revelation of life and its meaning, an expression of the 'soul of fact'. Art in India is always a path for realisation of Ultimate Reality. It is *Soundarya Yoga*. It is the result of an inner urge, not a mere pastime, nor sensuous pleasure. Indian art has been idealistic, symbolic and creative. This is evident in painting, sculpture and music. In the last we reach the perfection of all the ideals of art. All other arts tend towards the condition of music. Human life without art is incomplete. Art gives balanced cultivation of human

emotions. Art is a great unifier. A real artist is above caste, creed, nationality and sex.

INDONESIA :

Krom, N. J. and Van Erp, T.: *Beschriving Van Barabudur*: Deel I *De Archaeologische Beschriving* door N. J. Krom; Deel II *Bouw-Kundige Beschriving* en een aanvulling op Deel I. (Gravenhage, Martinus Nijhoff, 1931):

Description of Bara Budur — Part I, Archaeological Description by Krom; Part II, Architectural Description by Van Erp. Review, Part I by F. D. K. Bosch, *TBG*. 61 (1922), pp. 223-303; also 72 (1932), pp. 113-34. Review of Part II by P. J. Willekes Macdonald, *ibid.*, pp. 655-91.

PAKISTAN :

Spedding, Sidney: Art in Pakistan (*Cultural news from Asia*, No. 6, p. 1):

Observations of Mr. Sidney Spedding, Art-Adviser to the Government of Pakistan and Principal of the Government Institute of Fine Arts in Dacca in regard to any attempt to evaluate art in Pakistan: (1) Islamic theology responsible for the practical non-existence of Fine Arts in Islamic communities and their concentration on arts and crafts. (2) The country being only ten years old now, the few young artists trained in art institutions for short periods are not sufficiently mature in talent and style. (3) Only three art institutions in the whole of Pakistan; hence scarcity of teaching staff which is not of the highest standard. (4) Sculpture practically non-existent and art is really limited to painting in oils or water colours and drawing. Both in East and West Pakistan art is secular and hence subjects tend to be either landscape, figure composition or abstract designs based on indigenous symbolic shapes.

ARTS AND CRAFTS

GREAT BRITAIN :

Readers' Digest, (Vol. 70, No. 418, Feb. 1957—inside and cover, 'our cover illustration'):

Frank Lewis, a master-blacksmith, at work in the village forge at Yelling (Huntingdonshire). He has been a blacksmith for

51 years and is the fifth generation of his family to work in the same forge. An example of his work—a new overmantel for Jesus College, Cambridge, to replace one originally made in 1700 (illustration on cover). He says the best wrought iron should 'work like butter' and be left with a smooth finish, but adds that he can no longer find an ironmaster able to supply wrought iron of such quality. Last year he was awarded the Silver Medal of the Worshipful Company of Blacksmiths—it is their highest award—for 'outstanding merit in the blacksmith's craft'.

Throughout Britain there are some 300 hand forges still operating, but farm mechanisation has greatly altered the occupation of the village smith, and today he must be something of an agricultural engineer as well. The Rural Industries Bureau, established in 1921 to give expert technical advice to country craftsmen, helps blacksmiths to satisfy modern demands and encourages them to keep alive the quality of their traditional handforging. As a result in recent years there has been revival of interest in wrought iron craftsmanship.

INDIA :

Gadgil, (Prof.) D. R.: The Decline of Handicrafts (*Khadi Gramadyog,* Vol. 4, No. 1, Octr. 1957, pp. 53-62):

Outlines the position of indigenous textile (cotton, muslin, woollen) and metal industries at the beginning of the nineteenth century and earlier and explains the three important causes for their decline, viz., the disappearance of the native Indian courts, the establishment of an alien rule with the influx of many foreign influences and the competition of a more highly developed form of industry.

Roy, Nilima: Basketry and Domestic utensils of the Adis (*Vanyajāti,* Octr. 1957, Vol. V, No. 4, pp. 170-4):

Describes various kinds of basketry and other articles of domestic use made by the Adis in the north-east frontier of Assam with illustrations. As a rule they do not use metal utensils which they use as currency or as charms. The Adis residing in the higher region prefer to be content with their hand-made products and the introduction of foreign articles among their brethren in the lower region has not affected their culture. In basketry

they follow the age-long practices. Their high standard of craftsmanship in this line may be utilised by the rest of India if proper facilities of communication and sale are provided for familiarizing these articles outside the Adi country.

CULTURE

GENERAL :

Aurobindo and the Mother on 'The Essential ideals of Mankind' (Sri Aurobindo Ashram, Pondichery, Rs. 1-8-0) :

A selection on the essential ideas of man from the writings of Sri Aurobindo and Mother for the meeting of the UNESCO at Delhi in 1956. UNESCO believes in the essential unity of man and Aurobindo expounds the fundamental conditions for the realization of this ideal. Among the topics discussed are: Science, Education, Culture, East-West collaboration, Human Unity, and the Way of Practice. Includes also a plan for the International World University prepared by Mother.

Fahrenfort, Dr. J. J.: *Dynamisme en logies denken bij de natuurvolken*: Bijdrage tot de psychologie der primiteeven. (A contribution to the Psychology of Primitives). J. B. Wolters, Groningen, Den Haag, Batavia, 1933, p. 179; price f. 2.90):

Review *TBG*. 74 (1934) pp. 625-6 by K. A. H. Hidding. Seeks to establish that there is no great difference in set up between primitives and cultured folk; the phenomena cited to prove the contrary are critically examined, particularly magic. Much agreement in conclusion, but not method, with Dr. Moelia who applies, unlike this author, the modern Psychological method to the whole question.

Fletcher, Basil A: *Education and colonial development* (Methuen & Co., London, 1936. 156 pp. Rev. *TBG*. 77 (1937) 130-2):

'There are times and situations when it seems likely that nothing better will emerge from this contact (between East and West) than some grotesque bastard product of miscegenation. At other times there is seen the hope and the possibility of an Eastern renaissance' (p. 11).

Léger, François: *Les influences Occidentales dans la Revolution de l'Orient* 1850-1950. (2 Vols. Editions Plon, Collection 'Civilisations d'hier et d'aujourd'hui') *France-Asie* No. 107, April 1955. Prefece reproduced, pp. 530-5. Also No. 116 (Jan. 1956) pp. 613 and 617):

Western influences in the revolution of the East. Not a case of light going to a dark region (as in parts of Africa) but a conflict of lights; need to distinguish the different aspects of the West that Asia has known, and separate dross from the real metal. In the West today, the force of resistance of spirits has increased and that of disintegration from ideas enfeebled; in the East the reverse is the case: the force of the conquest of ideas appears to be on the increase, and that of confrontation of spirits provisionally benumbed. A new question: what are the chances of durable success of Marxism in Asia? Are not these chances increased by the progressive decline of certain aspects of the West? The question is discussed in relation to India, China and Malaysia. In Malaya the incentives are mostly administrative and economic. In India to the administrative and economic incentives are added more particularly social and intellectual ones, and it is the consequences of these latter that demand attention. In China the external stimuli are varied.

Pravasjiban Chaudhury: *Studies in Comparative Aesthetics*, (1953, pp. 127, Rs. 5/- Visvabharati Studies, Santiniketan):

In all these studies except one answers to some important problems in modern aesthetics are sought in the light of classical Indian theories of 'Rasa' and 'Dhvani', which have been broadly interpreted in the setting of modern psychology. The twelve short chapters examine the theory of poetry, the depiction of emotions, psychical distance and artistic truth, Rasa and Dhvani, a Vedantic understanding of the aesthetic problem and Tagore's views on the subject. The aim is to discover affinities and resemblances in the philosophical ideas of the East and the West, to see if by a liberal interpretation of the former, the problems of the West may be solved.

Zoetmulder, Prof. Dr. P. J.: *Cultuur Oost en West* (Amsterdam, 1951. (C. P. J. Van Der Peet). Djakarta, Surabaia. Pages 185):

Introduction 5; The name and the thing 10; Boundaries 64; Contrasts 97; A last Review 169; Notes 181.

Dermengham Emile: Islam and the Occident (*Asia,* No. 1, March, 1951, pp. 95-99):

Islam, the youngest of the great monotheistic religions, is penetrating into Hindu religion as the spearhead of the West. The Moslem world forms a traditional zone between Europe and the African world on the one hand and the Far East on the other. Occidental ignorance of Islam is an obstacle to an understanding of its heritage and its treasures.

Do-Dinh, Pierre: Orient et Occident (East and West) (*France-Asie,* No. 71, April 1952, pp. 2-5):

Plea for a broad and open synthesis of cultures. Modern Western civilization has its source in mathematical abstraction, with Descartes at one end and Einstein at the other, and contemplates an abstract organization of the world. We are lost in the immediate tasks without power to seize their sense. India, the cultural mother of Asia, in its eternal quietude and a misery from which she will soon emerge with western aid, and China in its communion with the natural order must furnish the correctives which should be accepted with humility of heart.

Grison, Pierre: Forms et formules traditionelles (Traditional forms and formulae):

I. Des formes, des symboles et de leur mauvais usage (Forms, symbols and their bad uses) *France-Asie,* No. 94. pp. 509-13; II. Le Calumet (the pipe) *ibid.,* No. 97, pp. 795-98; III. La Prière du Coeur (The prayer of the heart) *ibid.,* No. 98. pp. 945-52; IV. Valeur actuelle du Yoga (Present value of Yoga) *ibid.,* No. 99. pp. 1091-8; V. Aspects d l'esoterisme chretien (aspects of Christian esoterism) *ibid.,* No. 101-2. pp. 95-9; VI. Le Zen, experience fondamentale (The Zen, basic experience) *ibid.,* No. 103. pp. 287-90; VII. Du Soufisme (On sufism) *ibid.,* No. 104-5, pp. 415-9; VIII. Le Voie du Ciel (The heavenly way — Taoism) *ibid.,* No. 106, March 1955, pp. 507-13; relevant books of current interest briefly discussed in all the sections.

Grison, Pierre: Formes et Formules traditionnelles IX Elements de Synthèse. (*France-Asie,* 109-110, June-July, 1955, pp. 779-87):

A review of recent studies in the History of religions and plea for stress on unity and synthesis, on common points of agreement

among religions rather than the reverse. Religious facts less significant than their foundations in philosophy. Meeting points seen in the concept of the unity of the ultimate; the cause of diversity, methods of approach to ultimate Reality in all religions. The most significant para may be translated thus: 'Sure, the veritable hierarchy in the traditional forms, is connected with the degrees of spiritual realization. Its projection in the social order is in principle a function of the aptitude to attain these degrees, of the qualifications of individuals. Here is the basis of the system of castes. The notion of such a hierarchy is, as well observed by M. Masson-Oursel, common to all the Indo-Europeans. It spreads to other peoples also. But it remains certain that, in the social domain, the weight of external influences is much more and the connections much less close. Thus Buddhism destined to win non-Indian regions, has not admitted the system of castes. Even some traditional societies such as the Islamic, have no dominating sacerdotal caste. The most universal trait is without doubt that of absolute equality before God. India herself recognized this in declaring the *sanyāsi* as an *ativarnāśrami* (beyond castes), independent of his social origin. St. Paul says: 'There is no Jew, no Greek, no slave and no free men, no man and no woman: for you are all one in Christ. (Gat. III 28)'.

L'Ollivier, André Allard: La notion de Tradition chez Guénon (The notion of Tradition in the works of Guénon) *France-Asie,* 80, Jan. 1953, pp. 1185-94):

In the East, Tradition is universal and coterminuous with civilization — Sanātana Dharma of Hinduism, Shariat of Islam, The Grand triad of Taoism. Initiation into esoterism is essential before one can really experience the force of tradition.

Migot, Dr. André: Le Bouddhisme, element de confluence entre l'Orient et l'Occident (Buddhism, element of confluence between the East and West). *France-Asie* 103, Dec. 1954. pp. 160-9):

Material culture (Coats, soft hats, factories, etc.) spread from West to East; but the spiritual side is more important. Here Hinduism esp. Vedānta and Buddhism possess a universality very satisfying to many even in the West and unknown to credal religions like Christianity and Islam; but the sociology of Caste unfits

Hinduism for universality as no one can truly be a Hindu except by birth or by turning a monk (Sanyāsi). Hinduism therefore is uniquely Indian. Buddhism is pan Asiatic and shares the world with Christianity as the most important rallying point. The Sixth Buddhist Council (1954-6) seeks to emphasise the universal values, and discover the common nucleus underlying local and national variations of the faith which is e.g. not the same in Tibet and in Siam. The West must shed its 'conqueror' mentality and cease to talk of 'Paganism'. Grousset demonstrated that Buddhist Humanism is more truly universal than the Greco-Latin variety on which Europe has reared its culture. On a basis of equality the world can evolve a new peace — the orient learning effective methods of work, intellectual and technical, a rational sense of social organisation and work from the West; and the West learning tolerance, non-violence, and a love of peace and spiritual life from Buddhism. This will demand great effort on the part of all, but the West after the show of barbarism in World War II can no longer be a model.

Monod-Herzen, Gabriel: Le Choix de l'Asie (The Choice before Asia) *France-Asie* No. 100, Sep. 1954, pp. 1163-67):

Free Asia wishes to govern her destiny herself, but colonialism is by no means dead and the possibility is still there of Asian life taking after Washington or Moscow. France best fitted to interpret and guide the soul of Asia to her own proper destiny. China, India and Japan important. Too early to say anything of China yet. India witnesses a struggle to accommodate her present and future to her past. She has the secret of opposing the frenzied extrovertness of the West, and finding an active inner balance between the extreme dogmas of extroversion and introversion. But the task of building a bridge between past and future is difficult, and the conflict between extreme materialism and atheism on one side and the hidebound orthodoxy of the Pandit on the other is still undecided. France can seize and clarify the true message of India.

Japan has developed the art of life to the full — in the rites of courts and temples, the fancies of calligraphy, the refinements of the tea-table, from the top to the base of the social pyramid. It is in some measure the work of an *élite,* but the loss of that *élite* and that art will be a great loss to the world. Japan shows enough vitality in her traditional arts and in the spontaneous

tastes of her people to escape the damage from the material propaganda of the West.

Schwab, Raymond: Dialectique en Europe, Rhythmique en Asie. (*France Asie* No. 100, September, 1954, pp. 115-8):

The writer, author of a book called *Renaissance Orientale,* approaches the East-West problem in a different way from Grousset. Europe's geography-mountains, valleys and seas, favours a literature of clear littorals and stable frontiers built on a causal principle, and devoted to the genius of variation; she has long forgotten Nomadism. Asian man has to deal with overwhelming spaces and slow time. These have effects on languages and literatures. Consonants abound in Semitic languages, and Chinese jingles and repetitions times out of number marked by rhythm dominate their poetry especially in religious hymns. 'Since Rameses II at Kadesh, since the hymns to Ishtar, Isis, Indra, up to the Manichaean psalms exhumed at Turfan, up to the sacred dances of the Marātha saints in honour of their God Viṭhoba near our own times, it is resonances that have made the law: the reign of quantity-quality is a constant in Asiatic literatures.

INDIA:

Appasawmy, A.J., Qadir, Sir Abdul, Masani, Sir Rustom, Radhakrishnan, Sir S., and Singh, Sir Jogendra: *The Cultural Problem* (Oxford Pamphlets on Indian Affairs, No. 1, Third Edition, 1945, pp. 63):

How is the unity of India to be maintained in the face of cultural diversity? This is the question which five contributors, members of the major communities of the country, set out to answer in this pamphlet. Such cultural differences as exist are associated with religion, but religious differences ought never to give rise to communal strife. The great religious teachers speak with one voice. Radhakrishnan and Sir Rustom Masani see hope for the future in a new world-religion, the religion of Humanity; but Dr. Appasawmy points out that 'neither the Christian nor the Muslim will agree to a complete synthesis of religions'. Though they would not go all the way with Sir Jogendra Singh in his assertion that it would be hard to prove any difference in culture among 90% of our population, all the contributors are agreed that to create separate cultural regions would be as deplorable as it

is unnecessary. In the words of Sir Abdul Quadir, the surest approach to the goal of a united Indian nation is by a frank recognition of the existing differences, and a serious effort to minimize them and to accelerate the process of fusion of cultures. Several ways in which cultural differences can be reduced are suggested.

Bulletin of the Yoga Teachers' Training Institute, Bombay, No. 1, 1958 (See *Bulletin,* 1957, pp. 174-5):

Contains a note on Yoga education by Jayadeva Yogendra, another on Administrative and organizational methods in ancient Indian education by Dr. V. M. Apte, prospectus of the Academy of Yoga, a pilot plan, an experiment on methodical training and teaching of Yoga.

Daivagña Cūdamaṇi Vidyālankār Śāstri Rewasankar Becharbhai Trivedi, Abhinandana Grantha (Commemoration volume) published by The Abhinandana Grantha Publication Committee, Madras, 1958):

A life sketch of Sastri Rewashankar Becharbhai Trivedi, a great Vedic scholar, and articles from different writers in English, Guzerati and Sanskrit. The volume was presented to him on his 65th birthday by His Holiness Śrī Śankarācārya Śrī Candraśekharendra Sarasvatī Svāmiji of Kāñcī Kāmkoṭi Pīṭham.

Gokhale (Dr.) B. G.: *Ancient India,* (Asia Publishing House, Bombay, Third Edition, 1956, pp. 220, Rs. 7-8-0):

First part presents the history of ancient India from prehistoric period to the time of Muslim invasion; the second is a full survey of ancient Indian culture with special reference to education, religion, philosophy, literature and art.

Mukerji, Dhurjati Prasad: *Modern Indian Culture,* (A Sociological Study), Hind Kitabas Ltd., Bombay Second Edition, 1948 (First edition 1942), pp. ix and 235):

'A sociological point of view reveals the silent process of social change. Once the nature of that process is understood, the positive achievements of modern India in various spheres, as well as such negative activities as have increased today the social distance

between those very communities who had co-operatively built up the common traditions of living and thought, fall in their place in the big design that is modern Indian culture. The 'nature' of the Indian 'society' in the context of this culture is neither the actuality of recorded history nor the potentiality of fulfilment. It is artifice of an unreal class structure unrelated to societal principles. How this artifice has worked is the story of this volume.' A sociologist must track the foreign elements that have intruded into the culture formation of the present day. Contents include eight chapters (The Mystical outlook, Cultural Unity and Social processes, Economic process and the middle class, Education and social mobility, Literature and class expression, Sociology of modern Indian Music, Revival of Fine Arts, The immediate problem).

Kabir Humayun: Basis of Indian Culture: Unity in Diversity (*The Quarterly Journal of the Mythic Society,* Culture and Heritage Number, 1956, pp. 65-68):

No single formula possible to state what Indian Culture is. It is rich and complex and embraces a variety of faith and institutions; yet there is a stamp of unity, due to an innate vitality and elasticity which, in spite of great political and economic vicissitudes, of the continual inflow of new races and new peoples, makes it possible for Indian culture to be one of the most fruitful sources of the future world culture. Christianity, Zoroastrianism, Judaism, Dravidian and pre-Aryan features, Buddhism and Jainism, Islam have all left their impress on Indian culture. The rise of Brahmoism and modern Hinduism are results of the impact of the West. The process of synthesis continues even to-day.

Karve Dr. (Mrs.) Irawati: The Culutral Process in India (contributed to *Society in India* edited by A. Aiyappan and L. K. Bala Ratnam, a Social Science Association Publication, distributed by Book Centre Madras-2, 1956, pp. 29 to 48):

In this article (Presidential address to the Social Sciences Association which met in Madras from 5th November 1955 Dr. (Mrs) Irawati Karve deals with certain fundamental concepts of Hinduism and shows how these ideas were reflected in the social organisation of India. Contains an analysis of the origin and growth of the caste system. Many anthropologists described caste as illustrating the fissiparous tendency of Indian Society. Many called it a horizontal segmentation of society. After her long field

work in cultural and physical anthropology Dr. Karve thought that the formula was not correct. Indian philosophy justified the multiplicity of castes as natural and inevitable. Referring to the cultural process in India in detail she points out that the peculiarity of the Indian scoial life was that ethnic groups had lived separately from one another, and devised a mode of inter-group behaviour which avoided mutual interference or merging to such an extent that the identity of the original groups was never lost. There had been fusion. There had also been fusion within large groups. But the main cultural feature was the retention of group integrity.

Munshi, K. M.: Bharatiya Culture (QJMS, Culture and Heritage Number, 1956, pp. 43-59):

Culture is defined as the characteristic way of life of a well-defined people dominated by a central idea which expresses itself in certain fundamental values. It is different from civilization which relates to the material equipment of a life of comfort. Cultural values are permanent and are an end in themselves unlike civilization which is only a means to comfortable life.

In India culture has a continuous history. This history is divisible into four distinct ages: The Age of Expansion which ranges from the chalcolithic civilization of the Indus valley to the Age of Imperial Kanauj (A.D. 750-1000), The Age of Resistance (A.D. 1000 to 1658), The Age of modern Renaisance (1658 to 1947), and The Age of the Common Man (from 1947 onwards). The basic concepts of the Age of Expansion are the dominance of *pitṛs,* manes; *pitṛ-yajña* and *tarpaṇa,* the *piṇḍa dāna* and the *śrāddha* kept the spiritual unity of the father and the son indissoluble; *gotra* constituted the unit of society; *gārhapatya* (householdership) denoted the purpose of marriage. The identity of man and wife was expressed by the wife being a *śarīrārdha.* These values laid the foundation of Aryan culture. The Age of Resistance began with the inroads of Central Asian hordes. It is called the Age of Resistance because whatever cultural development we find during the period was more a product of determined resistance to the destructive forces which came to India from outside rather than a direct contact with alien influences. Centres of learning were destroyed. Society developed defensive conservatism. The wife was merged in the husband, and was no longer his partner. She tended to deteriorate into a parasite. *Cātur-*

varṇya played its part magnificently. It became the fortress of life to which millions of refugees fled before the onrushing fury. If *Cāturvarṇya* had not reacted so defensively, India would have been a charnel-house of Bhāratiya Culture. The Age of modern Renaissance became possible on account of the tremendous vitality of our culture. Rājā Ram Mohan Roy, Dayānand, Rāmakrishna, Bankīm Chandra Chattopādhyāya, Vivekānanda, Surendranāth, Aurobindo, Mahātmā Gandhi were the personalities who brought this renaissance into being each in his own way. The Age of the Common Man is characterised by movements for mass uplift, classless society and marked by sweeping generalisations which modern mind can invent. Our culture is facing a new crisis. Traditional influences are being looked down upon and resisted. Sciences march on. There is a mad glamour for right without duties etc. The Universities have an important role to play in the arduous task of building up the economical, intellectual and spiritual life of our nation. They must encourage a wide and universal view of art, the exaltation of the spirit and a creative mind. The personality of man must be developed. In such a task the importance of Sanskrit learning is very great which treasures many aspects of our traditional culture.

Panikkar, K. M.: Basis of Indian Culture (QJMS, Cultural and Heritage Number, 1956, pp. 60-4):

Culture comprises common factors like similarity of conduct, behaviour and approach to essential problems which arise from shared traditions and ideas. The basis of all cultures is religion. So it is not right to speak of one culture being more spiritual than the other. Difference in cultures arises, however, from the philosophies of the particular religion.

The traits which distinguish Indian culture from others are: its wide tolerance, the resulting universality of outlook, the great faith in the worth of the individual represented in Dharma. This, however, will not lead to anarchism because *Lokasamgraha* is laid down as a supreme Dharma of the individual. Indian Society during the last three hundred years has developed these traditions and ideals and made them part of its life.

Raghavan, (Dr.) V.: Variety and integration in the pattern of Indian Culture (*The Far Eastern Quarterly*, Vol. XV, No. 4, August 1956):

Points out how the main tradition embraced smaller group cultures and incorporated regional elements in the culture of the Dharma Śāstras, 'religious services and social practices, in music, dance and festivals. Sanskrit was the ultimate medium of transmission used by the main body of this culture and Sanskritisation the chief technique of the take-over in India and abroad where this culture spread. This shows that the main tradition absorbed existing practices and customs thus proving its genius for tolerance and comprehension, that the precess reduced a bewildering mass of cultural elements to some homogeneity and synthesis, that the systematisation and incorporation into the main tradition resulted in refinement of lower practices and their higher evolution. e.g. *gondali* dance becoming *Kundali nṛitya,* the *uparūka* types in drama, rāga modes like Kamboji of Yerukas in music, the refinement and purification of Śakti worship by Śaṅkara. Sanskrit was thus an effective instrument of national consolidation always evincing a genius to maintain at once an infinite variety and an unmistakable unity.

INDONESIA :

Brugmans, I. J.: *Geschiedenis van het Onderwijs in Nederlands—Indie.* (Groningen-Batavia, J. B. Wolters, 1938. xi, 370 blz. f. 490. Rev. *TBG.* 79 (1939), pp. 150-6):

History of Education in Netherlands-Indies. A welcome addition to books on cultural history; but some gaps are noted especially in the discussion of the relations between governmental initiative and policy and free popular initiative in national education (Spel Van de vrije volkskrachten).

DANCE

INDIA :

Ghosh Manomohan (Ed.): *Abhinayadarpaṇam* (Firma K. L. Mukhopadhyay, Calcutta-12, 2nd Edn., Rs. 10/-. Rev. *The Hindu Weekly Magazine,* 7-9-58):

Second edition of Nandikeśvara's *Abhinayadarpaṇam,* the first having appeared in 1934; text in Devanāgari script and translation in English with critical introduction and notes; 56 illustrations; treats the origin, growth and development of *abhinayas* (poses); their significance and scope in dance and drama, the technique of dramas in relation to *abhinayas* etc.

Nayar, Dr. S. K.: Kūḍiyāṭṭam (*Annals of Oriental Research Centenary Number,* 1957):

Kūḍiyaṭṭam is a specialized and sectional aspect of various types of dance-drama prevalent in Kerala, known as Kūttu. The stage for it and the process of the drama described. This has played a very significant role in the formation and development of Kerala culture. This peculiar drama was the fountain head of modern Malayālam. It gave birth to the language of Maṇipravālam. The origin of Kathakali is traceable to this.

INDONESIA:

Holt, C.: They dance for their dead in Celebes. (*Asia,* 39, pp. 86-92. illustrated).

DRAMA

INDIA:

Sathe, V. D.: *Marāthi Nāṭya,* (Veenus Bookstall, Poona-2, pp. 463, Rs. 8/- (Rev. *The Hindu Weekly Magazine,* 10-8-57):

A posthumus publication based upon extensive research. Three parts, the background, the plot and its development, and some problems of technique. Technique studied from the actual plays already staged and from the theories of English and Sanskrit books.

Sitapati, Dr. G. V.: Telugu Drama and Theatre (*Annals of Oriental Research* Centenary Number, Vol. XIII, 1957, pp. 1-8):

Before A.D. 1870 there were neither Telugu dramas (original or translations) nor theatres in the Telugu country. As a substitute for drama there were Yakṣagāna performances by Bhāgavatam parties also known as Vīthināṭakas or street plays. The theme was originally only from the Bhāgavata, and later on stories from the Mahābhārata and Rāmāyaṇa were also selected. The Nāyak rulers of Tanjore patronized the Yakṣagānas. There was an innovation during their time. Themes from current life (*Raghunāthābhyudayam,* exploits of Raghunātha Nāyak, *Mannārudāsavilāsam* in which Vijayarāghava Nāyak was the hero) were selected. Tyāgarāja composed two Yakṣagānas, *Prahalādacaritram* and *Naukābhangam.* These Yakṣagānas consisted of poetry, both song and verse, and dancing. The street play (Yakṣagāna) has been gradually waning.

With the advent of the English theatre and the performance of the plays of Shakespeare the educated public evinced interest in translating them in Telugu and enacting them too.

The rest of the article surveys the growth of dramatic literature in Telugu and organizations of dramatic societies. The following points are worthy of note: The people in general do not like stories relating to social or political life of foreign countries. An actor-author produces a better Telugu drama for the stage than an author who has no experience in acting. Dramas of Dharmavaram Krishnamacharya and Kolachalam Srinivasarao influenced by English dramas and western technique in dramaturgy. Krishnamacharya first to write tragedies. He also gave up the traditional Nāndi and Prastāvanā of the Sanskrit plays and introduced prologues and epilogues on the model of English plays. The Yuvarāja of Piṭhāpuram influenced by modern Telugu movement and the new trends of modern age has written some plays which exhibit free flights of conceptions defying all conventions. Themes relating to downtrodden labourers and clerks are on the increase, and they expound communist and socialist views. They are all written in spoken dialect. There are now about 1200 dramas and 500 one-act plays in Telugu.

INDONESIA:

Holt, C.: *Theatre et danses aux Index neerlandaises,* catalogue et commentaires 86, 50. ill (xii e exposition des Archives internationales de la Danse), Paris Maisonneuve (1939).

Noto Soeroto, (R. M.): *La Chanson du Wayang.* (The song of the Wayang, translated from Dutch, Traduit du neerlandais par Lode Roelandt. Les Cahiers du Journal des Poetes. M. Lode Roelandt, Mere—Aalst (Belgie), 72 pp., price frs. 10.

Coral-Remusat, C. De: The theatre and dances in the Netherlands Indies. *Indian Arts and Letters,* 13, pp. 63-6 ill.

Meinhard, H.: The Javanese Wayang and its Indian prototype. *Man,* 39, pp. 109-11.

ETHNOLOGY

GENERAL:

Contes du monde en guise de Voeux (Tales of the world in the form of vows or prayers). *France Asie* No. 116 January, 1956, pp. 561-87):

Contains (1) Raja Rao: The round of the Fables (561-3) tracing the origin and history of animal tales (2) Le-Van-Phat;

The cock of the Pagodas—a Vietnamian tale 564-7 (3) Mariette David-Lenthall: History of Nân Manora-a Phu Noi story 568-71. (4) Pierre Michel—The romance of Lièvre-Jarai (a Persian tale) 572-6. (5) Fukujiro Wakatsuki-Shitakiri-Souzoumé (a Japanese fable) 577-80. (6) Winarsch: The giant king and the pretty princess (Indonesian tale) 581-83 and (7) Dr. Andre Migot: History of the Goat tail—Queue-de-Chere (Tibetan fable) 584-87.

INDIA:

Elwin Verrier: *Myths of the North-East Frontier of India* (North-East Frontrier Agency, Shillong, 1958, Rs. 10/- Rev. *The Hindu Weekly Magazine,* 5-10-58):

An English translation of 358 folk tales of the various tribes of the North-East Frontier Agency of India, the Nāgas and dozens of other picturesque little known tribes having little contact with the world beyond their home valleys; of interest to anthropologists and psychologists as mirrors of the folk mind.

Goswami (Dr.) Praphulladatta: *Asamiyā Jana-sāhitya* in Assamese (Lawyer's Bookstall, Panbazar, Gauhati, 2nd ed. 1954, pp. vi-136 with bibliography and two photographs, Price Rs. 2/-):

Explains the nature and scope of folk literature and points out the salient features of Bihu-gīt (Springtime songs of the Bihu festival), ballads, dehbicar or songs on the consideration of the body and esoteric maxims, marriage songs, songs of the frog marriage, zikir or songs of Muslim fakirs, Bāramāhi or songs of the twelve months, proverbs and folk tales. The anthropological bearings of Bihu songs and their parallels in Central India and in Malaya, the Buddhist-Tantric background of songs and the international perspective of folktales as the tribal contribution to Assamese folktales have been noticed.

Goswami (Dr.) Praphulladatta: *Folk-literature of Assam* in English (Department of Historical and Antiquarian Studies in Assam, Gauhati, 1954, Price Rs. 4/-):

"Represents the first attempt to analyse the background and the common bearings of the songs, sayings and ballads of Assam in the general perspective of the folk-literature of the world". Bihu songs, ballads, nursery rhymes, riddles and folk tales are dealt with in the chapters.

Report on Attitude Survey: *Bihar Community Projects* (Institute of Public Administration, Patna University, Patna, pp. 78; Rev. *The Hindu Weekly Magazine*, 14-9-58):

A study to assess changes effected in traditional notions and sentiments of the people in the Community Project Area in Bihar of 1,300 villages and a population of one lakh. Findings based on answers to a detailed questionnaire. The overall conclusion is that change has been effected though it is difficult to say whether it will be permanent and the people themselves will continue the development work.

INDOCHINA:

Cassaigne, Mgr. Jean: (Apostolic vicar of Saigon): Les Montagnards de Region de Djiring (The mountain people of the Djiring region) *France-Asie* No. 74 July 1952, pp. 352-9):

Confrence at the Mission House of Vichy in September 1950. The tribes of Koho, Ma, and Câu Sore of the plateau of Djiring well known to Saigonese. I part: Traditions 353—the deluge, tower of Babel, legend about writing; family life 556—marriage, funerals, food, 'Wine' from rice. No. 75 Aug. 1952, pp. 504-12. II part: the chase 504, habitation, dress 505, mode and manners 506, religion, work 507, the leper 570.

Condominas, Georges (Corresponding member of E.F.E.O.): Inceste à Sar Luk (Incest at Sar Luk) *France-Asie* No. 73 June 1952, pp. 263-9):

Diary of the author, an ethnologist, who lived at Sar Luk between 22 Sept. 1948 and 23 Dec. 1949. Sar Luk is a village of the Mnong Gar tribe, a proto-Indochinese tribe (primitive) of Central Viet-Nam. Ceremonies described in detail.

Michel, Pierre: Les Djarais et la Tradition (The Jarais and tradition), *France-Asie* No. 59 April 1951, pp. 1097-1102):

Least justice has been done to this south Indo-Chinese tribe, a portion of which (not the rest) have carefully guarded their ancient traditions of two ruling classes, one spiritual and sacerdotal, and the other secular and royal. Illustration by legends reproduced and commented on.

INDONESIA (General):

De Jong, J. P. B. De Josselin: *Studies in Indonesian culture,* Vol. I: Oirata, a Timoresa settlement on Kisar (Verhandelingen der kon. Akademie Van Wetenschappen te Amsterdam, Afd. Letter kunde, Nieuwe Reeks, Deel. xxxix), Amsterdam, 1937. 289 pages. Rev. *TBG.* 78 (1938), pp. 281-7):

First of a series of pubilcations on the results of an ethnographic study tour of the writer in the Eastern half of the Archipelago.

Hollemann, Mr. F. D.: *Synthetische vormen in de 'Primiteve' cultuur* (Synthetic forms in 'primitive' culture):

A lecture delivered at the 8th anniversary of the foundation of the Law High School (Rechtshooge school) at Batavia on 28th Oct. 1932. G. Kloff & Co. Batavia C. 1932. Rev. TBG. 1932, pp. 771-9 by K. Hidding.

Kruyt, A. C.: *Luim en Spel in ons Indie,* (Humour and sport in our Indies) Amsterdam, Wolanda Hindia (1938) 27 pp. Price f. 0/25.

Ronhaar, Dr. J. H.: *Het Vaderschap bij de Primitieven.* Voordracht Gehouden op de XVe ethnologendag te Amsterdam. (Fathership among primitives. A lecture at the 15th ethnologists' day at Amsterdam) J. B. Wolters, Groningen, Den Haag, Batavia, 1933, pages 73. Price F. 1.25 Rev. *TBG.* 74 (1934), pp. 626-33 by J.Ph. Duyvendak):

Author seeks to answer the question: is it true that there are primitive folks who do not know the connection between coitus and conception? No answer yes or no is reached directly. But the facts and opinions of many writers discussed, and the casual remarks on many subjects are of great interest. These remarks are mostly glancing shots, but not less welcome to the reader on that account.

Geurtjens, M.SC., H.: Vreedzame Indringing (Peaceful Penetration) (*TBG.* 71 (1931), pp. 684-88):

A study of the thoroughly isolated Marindinees and their relations with their neighbours in S. New Guinea. Examples of silent mutual influence briefly indicated by some words and customs analysed.

Schaerer, H.: Das Menschenopfer bei den Katinganern (Ein Beitrag zum Opferdienat der Katinganer) *TBG*. 78 (1938), pp. 536-78 (Human sacrifice among the Katingans, a study in the sacrifice-service of the Katingans):

A dark side of the animistic-dynamistic pagandom of the Katingans.

BANJOEM:

Prawoto, R.: Huwelijksgebruiken en met het huwelijik verwante Verhondingen in oud oost—Banjoemas (Marriage usages and relations connected with marriage in old East-Banjoemas) *TBG*. 71 (1931), pp. 133-45)

BORNEO:

Cate, W. C. ten, Gezaghebber der Melawi (administrator of Melawi): De doodenpalen in de onder afdeeling Melawi der afdeeling Sintang Van de Residentie Westera deeling Van Borneo. *TBG*. 61 (1922), pp. 201-22 illustrated):

Practice of different tribes of West Borneo of commemorating the dead by means of wooden posts, and the practices connected therewith such as feasts, preparation and erection of the posts etc. described.

CELEBES:

Bikker, A: De rijstadat onder de Toradja's Van de Boven Karama (West-midden-Celebes). (Rice-customs of the Toradja's of the upper Karama in west middle Celebes) *TBG*. 73 (1933) pp. 351-67):

Thinly populated, and isolated from the rest of the world, the people here, a branch of the Taë speaking Toradjas, have preserved their ancient customs fairly fully. The rice-customs form an important group and are described under the following heads: (a) the search for a place 351-2 (b) what precedes the planting of rice 352-4 (c) The mamoeloen, name of ceremony in which rice is cooked in different ways and eaten with fish 354-57 (d) the maloenda, preparation of sowing-rice 357-60 (e) the sowing 360-2 (f) the mennjiangi padi, cleaning up or weeding (g) the manto' to-ceremony against mice and birds when the ears of corn appear. (h) On crop-failure (i) When the padi is ripe (j) restrictions during harvest. Prayers reproduced in many sections and translated.

Dunnebier, W : Verloven en Trowen in Bolaäng Mangondow (Betrothal and marriage in Bolaäng Mongondow — Northern peninsula of the Celebes) *TBG*. 71 (1931) pp. 530-622) :

Text and translation in Dutch of an original account by a local resident.

Enkele Ethnographische Mededallingen over de Mamasa Toradjas (some ethnographic communications about the Mamasa Toradjas) *TBG*. 70 (1930) pp. 348-78) :

Communicated after translation into Dutch from the Malay of the Gurus by Dr. A. Bikker, missionary of the Christian Reformed Church at Mamasa (Middle Celebes) : i. Formulae for the sacrifices to the Rice Goddess (by the agricultural overseer K. Doengga) (348-54) ii. A harvest feast at Pana (Mamasa) by the hospital assistant and church elder A.D. Porwaila (354-7) iii. On marriage among the Mamasa Toradjas by the Evangelist P. Pattikayhatu (357-78).

Kruyt, Dr. Alb.C : Een en ander over de To Laki Van Mekongga (Zuidoost Selebes): This and that on the To Laki of Mekonga in S.E. Celebes: *TBG*. 61 (1922) pp. 426-68; Aanteekeningen (Notes) by H. Van der Klift 469-70) :

Discusses marriage and funerary practices and related questions about the tribe.

Kruyt, Dr. Alb. C.: De To Wana op Oost Celebes (The To Wana of East Celebes) *TBG*. 70 (1930), pp. 397-626):

Introduction 397, Description of the land 400, the area of the enquiries 405, the clans of To Wana 412, The origin of To Wana 414, the creation of cosmos 417, Gods and spirits 422, Diseases 425, causes of diseases 430, augury for a sick person 433, the priest and his work 436, Mowalia moganda 444, government 459, the Chief of Boengkoe 465, jurisprudence 470, house building 476, house furniture, nourishment, domestic animals 481, hunting and its terms 500, belligerency, champions, headhunting 505, agriculture 527, marriage 557, pregnancy and birth 570, games and musical instruments 589, death and burial 594, the language 613, riddles 615.

Kruyt, Dr. Alb. C: Van Leven en Sterven in Balantak (Oostarm Van Celebes) — On life and death in Balantak, East arm of the Celebes — *TBG.* 73 (1933) pp. 57-95) :

Marriage 57-64; Pregnancy and birth 64-73; The child 73-78; Music instruments and dances 78-82; Disposal of the dead, funeral feast etc. (Lijksbezorging) 82-95.

Kruyt, Dr. Alb C: Lapjesgeld op Celebes (Rag-money in Celebes) *TBG.* 73 (1933) pp. 172-83) :

Double-folded cotton cloth of different colours used as money and in magic, marriage etc. among some tribes in Celebes till the end of 19th Century. First issued by princes come perhaps from Java. Perhaps this medium of exchange once prevailed in Goa, Bone, Loewoe and elsewhere. In S. Celebes it has for centuries gone out of use, though in Boeton it survived much longer. Issued by the lords of the land these pieces commanded a divine significance and came to be known as Boeton gold. Gold economy unknown for long.

Kruyt, Dr. Alb. C.: De beteekenis Van den Zonnehoed bij de Oost-Toradjas. (*TBG.* 74 (1934), 301-15):

Significance of the Song Ko (Solar hat) among the East-Toradjas. Many stories which speak of the solar hat as a ship or a flying machine lead us to think of the heavenly bodies. Popular stories contain appeals to sun or moon for help to get to the Lord of the Heavens. It is only a small step from the sun and moon to the sunhat, an thus the terrain is opened for endless fancies. The East Toradjas are still in a state where things like sun hat are classed among sacred things.

Kruyt, Dr. Alb. C: Het Stamfeest op Midden-Celebes *TBG.* 75 (1935) p. 550-604) :

The Family feast in Middle Celebes, universally held till recently at indefinite intervals. Topics discussed are: Life, and the place where this is to be held — 'what the house is for the family, that is the sky for the tribe; what the elders of the family are for the family, that the first human pair are for the entire folk'; the name of the family feast; the Banyan (tree) as representation of the sky; the means by which the feast place is sought to be given the stamp of the sky (heavens); the representation of the

sun in the imitated sky; of the sky (heaven) as a house; numbers four and eight; the persons for whom the family feast is held — the initiated; prohibition of walking on the ground; baths of the initiated; why only women and girls undergo the ceremonies of the family feast; proceedings for the promotion of fertility of harvests, animals and success in hunting; the manner in which life and strength are improved; the striking with Dracaena — leaves; other usages for increasing life-spirit; human sacrifice in the family feast; tatooing in the family feast; mutilation of teeth and the family feast; circumcision and the family feast.

JAVA:

Hidding, Dr. K. A. H.: Het wonder in de structuur Van het Javaansche denken, *TBG.* 75 (1935) p. 101-24):

A lecture delivered on 16 Nov. 1934 in the Royal Society of Batavia. An analysis of the place of wonder in Javanese mythology, cosmology and magic; mostly pre-Muslim; last two pages deal briefly with Muslim Javanese times also. The role of the supernatural and miracles also discussed and illustrated by examples.

Prawoto, Raden: Dievenbijgeloof op Midden-Java (Superstitions of thiefs in Middle Java) *TBG.* 58 (1919) pp. 169-212):

The author, an assistant Wedana, brings together data he gathered in the course of his official work on the beliefs and practices of thieves — they relate to lucky times, directions and manner of approach to houses and so on.

LOMBOK:

Goris, Dr. R.: Aanteekenningen over oost -Lombok. (Notes on East Lombok) *TBG.* 76 (1936), pp. 196-248):

Sections are: (1) Notes on customary law (2) Notes on the theatre and music (3) Considerations on holy places and fabrics (4) Javanese influences.

NEW GUINEA:

Wasterval, J.A.; (administrator in Dutch North New Guinea). Een en ander omtrent Godsdienst, Zeden en gewoonten bijde bevolking in en om de Humboldt-baai (This and that about reli-

gion, customs and usages of the people in and around Humboldt-bay) *TBG*. 61 (1922) pp. 499-507. Hollandia, 4 April 1917) :

Myths and magic formulae briefly reproduced.

Wirz, Dr. P.: Die Ornamentik und insbesondere die Darstellung meschlicher Formen in der Kunst Von hollandisch Sud. New-Guinea (The Ornamentation and particularly the representation of human forms in the art of Dutch South New-Guinea) *TBG*. 60 (1921) pp. 115-31 illustrated) :

Mere play, animism, magic and ancestor cult all had their part in this art.

Wirz, Dr. P.: über die Enturcklung einiger Ornamentaler Formelemente in der Kunst Von Hollandisch Nord-Neu-Guinea (On the development of some ornamental forms in the art of Dutch North New Guinea) illustrated. *TBG*. 61 (1922) pp. 508-18) :

The snake is traced as furnishing the Leitmotiv. Also dominance of S lines and spirals.

Wirz, Paul: Head-hunting expeditions of the Tugeri into the Western Division of British New Guinea. (*TBG*. 73 (1933), pp. 105-22 (map):

Data collected between March-December 1930 on the former head-hunting expeditions of the Marind—anim or Tugeri as they are here generally called. Many exaggerated reports full of wonders cited and discussed. End of the nineteenth of century occurrences.

ROTHI :

Kruyt, Dr. Alb. C. : De Roteneezen (*TBG*. 60 (1921), pp. 266-344) :

A tribe on the island of Rothi in Timor archipelago. Their way of life, language, house construction etc., described in detail.

S. E. ASIA:

Nippold, Walter: *Rassen-und Kulturgeschichte der Negrito-Volker Sudost-Asiens*—Band i (Studien Zur Volkerkunde, Band

ii). Leipzig, Jordan u. Gramberg, 1936. 436 pages with maps. (Racial and cultural history of the Negrito peoples of S. E. Asia). Rev. *TBG.* 78 (1938), pp. 512-4):

Comprehensive sources of spread and role of Negritos in S.E. Asia. Religion held over to second Vol.; shortly after this appeared J.H.N. Evans—*The Negritos of Malaya* (Cambridge, 1937, pp. 323).

SUMATRA:

Jacobsen, Edw: Simaloerese Sprookjes, Overleveringen, Raadsels en Spelen (Fairy tales, traditions, puzzles and games of the Simaloerese) *TBG.* 58 (1919), pp. 1-14):

Examples given. Little originality in these so that we involuntarily ask ourselves if this northern most island off the W. Coast of Sumatra was at all inhabited before the people of Minangkabau, Atjeh and Nias got there.

Onvlee Jr. Dr. L.: Na Hoeri Hápa Eenige regelen en zegurijzen betrekkong hebbend op het Sirih pruimen Van den Soenbanees (some rules and sayings related to the Sirih fruits of the Sumbanese) *TBG.* 73. (1933), pp. 476-94):

Relating to pinang (areca) and its part in social life especially marriages (cross-counsin)—its planting, disposal of first fruits, and so on.

LITERATURE

INDIA:

Ambikātanayadatta: (1) *Suryapāna*, Rs. 2/-; (2) *Hridayasamudra*, Rs. 1.50; *Muktakaṇṭha*, Rs. 1.50 (Rev. *The Hindu Weekly Magazine*, 27-10-57):

Three volumes of collected poems in Kannaḍa of Prof. D. R. Bendre, the poet of North Karnātaka. Contain in all 162 minor poems of the author who has drawn freely not only upon the noblest literary traditions of Sanskrit and Kannaḍa but also discriminatingly upon Western literature and thought.

Jha Dr. Amarnath: *Urdu Poets and Poetry* (Bharati Bhandar, Leader Press, Allahabad, Rs. 7/- Rev. *The Hindu Weekly Magazine* 10-8-1957):

A posthumus collection of the author's articles, on twenty poets; valuable on the contribution of Urdu poets to the culture and history of India.

Krishnarao, G. V.: *Studies in Kalāpūrṇodayam* (Sahiti Kendramu, Tenalai, Rs. 12/8/0, Rev. *The Hindu Weekly Magazine*, 13-4-57):

A research thesis of 1949-52 (Madras University). Among Telugu classics, *Kalāpūrṇōdayam* of Pingali Sūrana (latter half of the 16th century A.D.) is distinguished by its novel conception, and as a pioneer work treading new ground. 'Kalpita Kathās' or stories were regarded in his time as glass beads and stories handed down by tradition were much in favour as natural gems. *Kalāpūṇōdayam* was not cared for on account of the traditional respect for the old and the suspicion of the new. Dr. C. R. Reddy and Mr. T. Achyutarao made for the first time critical studies of this poem on modern lines of literary criticism.

The book deals with the nature and conception of beauty in life and literature and its value in particular as envisaged by Pingali Sūrana in *Kalāpūrṇōdayam*. Mr. Krishnarao regards it as a Mahākāvya. He refutes the statement of Dr. C. R. Reddy and the allegorical interpretations of Achyutarao. He examines the theory of *rasa* and comes to the conclusion that the whole province of beauty is not covered by *rasa*. From the epistemology and metaphysics of the poet's philosophy, the author deduces the theory of beauty in general and its value in particular in the light of which he explains the artistic value of *Kalāpūrṇōdayam*.

Sajida Zeenat and *Shabid, K. H.* Edrs.: *Urdu writers of Hyderabad, Deccan* (Two vols. Pub. by the Andhra Pradesh Sahitya Akadami, Hyderbad. Rev. *The Hindu Weekly Magazine*, 1-3-59):

Two anthologies, the first volume of prose and the second of poems from Urdu writers of Hyderabad and of the twentieth century. The prose volume contains selections of masterpieces from fifty eight authors who flourished between 1900 to 1958 and the other volume of poems includes best specimens of poetic art of fifty nine poets.

Gadgil, Gangadhar: Modern Marāthi criticism (*Quest*, Marathi Literature Special Issue, Vol. II, No. 5, pp. 59-67):

Deals with recent trends in Marathi literary criticism. The Rasa theory, the basis of theoretical criticism in Marathi. The numerous issues in this regard faced by Marathi critics examined. Apart from this there are two viewpoints of literature held by Marathi critics, both of western origin, although traditional attitudes towards literature and life have been blended with them. The first view is that literature expresses moral and social truths. This fits in well with traditional attitude. As opposed to this is the view of the aesthetes who believe that art is an end in itself. In spite of resistance to this view as foreign to our tradition it has taken root in Maharastra. Prof. Waman Malhar Joshi, Prof. M. V. Rajadhyaksha, Mrs. Kusumavati Deshpande, Prof. D. K. Bedekar (influenced by Marxism), Prof. Phadke, R. S. Jog, W. L. Kulkarni, Mr. B. S. Mardhekar, the views of these critics examined. The author concludes by saying that literary criticism in Marathi owes much to critical writing in English. They may appear to be pale echoes of controversies in the West, but it is an inevitable stage in our cultural growth. We have borrowed from abroad and assimilated foreign ideas and thoughts. We no doubt must strive to make our own contribution to culture and thought. But for this what is necessary is more and not less of this wholesome borrowing.

Kulkarni W. L.: Evolution of the new short story in Marathi (Marathi Literature — Special Issue (*Quest*, Vol. II, No. 5, pp. 25 to 28):

The post war years brought a new attitude in the Marāthi short story. It was no longer a mere craft or a pastime but a lifetime's activity motivated by high seriousness. There was thorough change in form. No need to follow extraneous rules. The experience it depicted appeared self-expressive and it found its own form. The respective writers cited and their distinctive traits expounded.

Marathi Literature and Indian National Renaissance (*Cultural News from Asia*, No. 5):

At a recent two-day seminar organized by the Poona branch of the Indian Committee for Cultural Freedom the effects of the Indian National Renaissance were analyzed. The views expressed

were: Marathi literature until 1920 was looked upon more as a means than as an end in itself; the art was purposive. Only after 1920 ideas of aesthetic primacy, art for the sake of art, emerged; reasons therefor; man became the measure of all things; and a break with age-old tradition created the great divide between literature and the masses.

The State and the Writer (*Cultural News from Asia*, No. 3):

The Parimal, an organization of Hindi writers held a series of seminars on the problem of the relationship between the State and the Writer in Allahabad in May, 1957. Besides a number of Hindi writers a few eminent writers from other parts of India participated. The views of the Seminar pointed to the following conclusions on the different aspects of the problem: (1) State Awards and Academies: State awards and honors as at present made not acceptable to creative writers; the autonomy of the Akadamis fundamental; Government may nominate experts as advisers, not Executives; pending the constitution of an independent "Writer's Award" based on competent elected judges, the Sāhitya Akadami to give separate prizes for creative and critical writing; such awards on an All-India criterion based purely on artistic point of view and *not* on language basis; (2) Cultural Delegations: should be exchanged between organizations of artists and not as official exchanges between States; these must be with the largest number of countries possible and not limited to countries where culture is official and artists' organizations state-backed; (3) State Publishing: to be limited to the production of cheap classics as part of an educational programme through the Universities like The Oxford Classics or Harvard Classics; the other conclusions advocated little or no State interference or influence; (4) encouragement of Writers' Cooperatives.

INDO-CHINA:

Christian, Jean: Temoins du Viet-Nam (Witnesses of Viet-Nam) *France-Asie* 108, May 1955, pp. 683-91):

A critical review of 14 literary works in French on Viet-Nam especially South Viet-Nam and Saigon. The titles are: (1) *Les Asiates* by Jean Hougron (Domat, Paris, 1954) (2) *La Colomne de Cendres*, by Francois Lorrain (Domat, Paris, 1954) (3) *Les Reflets de nos Jours* by Nguyên-Huu-Chau (Julliard, Paris, 1955)

(4) *Jétais medicin à Dien-Bien-Phu* by the Medicine-commandant Grauwin (Ed. France-Empire, Paris, 1954) (5) La Vérite de Dien-Bien-Phu in *France-Asie* No. 104-5 February 1955. (6) *L'Enfer de Dien-Bien-Phu* by Jean Renald (Flammarion, Paris, 1955). (7) *Les Fleurs du Ciel* by Brigitte Friang (Robert Laffont, Paris, 1955). (8) *Go! * ** by Roger Le Sage (Ed. France-Empire, Paris 1954) (9) *Opèratrice de Cinema en Indo-Chiné,* by Lyliane Veyrene (Debresse, Paris, 1955). (10) *Visage et Images du Sud Viet-Nam,* by A. M. Savani (I.F.O.M. Saigon, 1955) (11) *Guerre morte* by Jean-Pierre Dannaud with 200 photos (Stè Asiatique d'Editions, Saigon, 1954) (12) *Journal d'un Combattant Viet-Minh,* by Ngo-Van Chiêu, translated Jacques Despuech (Ed. du Seuil, Paris, 1955) (13) *Indo-Chine profonde,* by Jean-Pierre Dannaud with 140 photos (Sté Asiatique d'Editions, Saigon, 1954); (14) *Saigon,* by Raymond Cauchetier, preface by P. J. Laspeyres, one large volume put in boards under a Jacket in colours — 91 photographs including 8 full page colour photos (Albin Michel, Paris, 1955).

MUSIC

ASIA :

Raghavan, Dr. V. : The Music of the Hebrews, Resemblances to Sāma Veda chant. (*Journal of the Madras Music Academy,* Vol. XXV, Part IV, pp. 109-11):

Tape records of Jewish liturgical and folk music played by Dr. Spector of the Academy of Music, Hebrew university, Jerusalem, in London at a lecture and later in her rooms impressed on the writer (Dr. Raghavan) the close parallelism in the style of chants with Indian Vedic chants particularly that of Kauthuma Sāma in South India.

INDIA :

Srinivasa : *Rāgatatvavibodha* Ed. Vibhukumar S. Desai (Gaekwad Oriental Series No. CXXVI, Oriental Institute; Baroda. For copies Sangit Natak Akadami, New Delhi, Rs. 4. Rev. *The Hindu Weekly Magazine,* April 20, 1958) :

A comprehensive and general treatise on Indian music. The author, a Southerner fully conversant with Karnatic music, migrated to the north. Work valuable not only as a treatise on the music of the 17th century but also as helping to understand the historical evolution of the system of music as it now flourishes.

Vasudeva Sastri, K. Ed.: *Aumāpatam,* (Government Oriental Manuscripts Library, Madras, Rs. 2-2-0; Rev. *The Hindu Weekly Magazine,* April 20, 1958):

A very ancient work on Music and Dancing based on a manuscript unearthed from Malabar. It deals with musical instruments, the flute, the Vīṇā and maddala, their different varieties, their size, shape, the materials out of which they are made, the various distinct styles of playing them. A note of Śaiva philosophy and mysticism runs through the wholework. The full value of the book can be appreciated only by a research worker. There is a lengthy introduction by the Editor.

Anantanarayanan, M., I.C.S.: The Future of Carnatak Music (*Akashvani,* Jan. 5, 1958):

Appreciation of Carnatak music is wider to-day but lacks delicacy, profound knowledge and depth of insight; the landscape of *ghana rāgas, sañcāras,* the art of *tānam,* etc., have suffered serious deterioration if not oblivion; many rāgas themselves are lost; conservation should be the first care; this does not mean shutting out experimentation, for art evolves or perishes; suggestions like adequate and accurate notation etc. made for fresh development.

Ayyar, C. S.: The concept of Beauty in Music (Souvenir *Aynavaram Arts Academy,* 1955, pp. 23-27):

The concept of truth, goodness and beauty as defined by Plato is the test of civilization and culture. While the Sanskritic civilization of India has introduced the two values of truth and goodness in the lives of the people, the concept of beauty has not pervaded the Indian people to such an extent, and in this matter Music and its tradition in India has a great role to play. Music has always been the handmaid of Religion in India. The Music of the West (The Organ and the Piano) is mechanical but the music of India has to be evoked by the man himself, by the manipulation of the strings and by the rise and fall in pitch with all its graces and curves so that the individuality of the several rāgas becomes apparent.

Joshi, D. T., Orchestration of Music (*March of India,* Vol. X No. 7 pp. 11-12):

"Orchestra" in the sense in which it is understood in the West is of recent origin in India. While the highly individualistic nature

of Indian music has proved a hurdle, in the last few years some attempts have been made in the field of orchestra. AIR has its National Orchestra called "Vādya Bṛinda". It consists of masters of both the North Indian and Carnatic Music, which are the two individual divisons of Indian music, and includes Western instruments. It is a promising experiment, but the Indian Orchestra is "still in evolution".

Narayana Menon, V. K.: The Tyāgarāja Legacy (*Akashvani*, January 5, 1958):

Tyāgarāja, not a composer like Beethoven or Brahms or Hugo Wolf; not a professional musician but a dedicated devotee singing in praise of God; both a poet and a great musician; nature of his compositions analysed; *sangati* (variation of the melodic line) though not unknown was perfected by Tyāgarāja; his songs are the only frame of reference for many *rāgas* we know of to-day; he unearthed old ones and created new *rāgas* too: "No composer seems to have dominated a musical system as much as Tyāgarāja has dominated Carnatic music in the last 100 years".

Parthasarathy, T. S.: Carnatic Music, principal form entertainment in the South (*The Mail*, 14-8-1957):

While Carnatic music has gained in recent times popularity and mass appeal, trends pointing to degeneracy are noticeable. The causes are: Half-baked musicians come into the profession. *Varṇas* which used to be sung at the commencement of the concert are being omitted. The practice of singing a few *kritis* in quick tempo, preferably in *rāgas* with the note antara-Gandhāra is not much observed. Where there were a musical trinity and a few classical composers, there are hundreds now in the field, and their compositions are poor. *Rāgamālikas* are not popular. Sri Vasudevacharya, Vice-President at the Kalākshetra, Adyar, Madras, and a direct disciple of the renowned Patnam Subrahmanya Ayyar, is now the only living link with the glorious past of Carnatic music. Recent trends in Carnatic music show an averseness of musicians and audiences towards the heavy type of classical music and a perceptible swing to light music. Various influences like the gradual disappearance of the traditional method of teaching and the advent of the radio and the films have lowered the standards.

Sambamoorthi Prof. P.: Ramaswami Dikshitar (Souvenir, *Ayanavaram Arts Academy*, 1955, pp. 17-18):

A biography of Ramaswami Dikshitar (1735-1817), the father of the great composer Muthuswami Dikshitar and the renowned composer of the longest musical composition, Aṣṭottara śata (108). This is the only composition of its kind which takes more than two hours to perform and has 108 rāga tāla mālikā with new tālas.

Srinivasan, Prof. R.: Musical Musings (The Music Academy, Twentyseventh Conference, pp. 15-19):

'Lakṣya' is more important than 'Lakṣaṇa'. The latter is posterior to the former and codifies it. Form (Lakṣaṇa) is certainly more important than the life (Lakṣya). The Melakartā scheme of the great musicologist, Venkaṭamakhi is only a scheme and Venkaṭamakhi himself never thought that all the melas could be handled as *rāgas*. Some of these 72 melas have no aesthetic justification for being called *rāgas*. A *mela* is not necessarily a *rāga*. The place given in modern concerts to *svara* singing is inexcusable from the aesthetic standpoint. *Neraval* and *svara* singing were always integral part of *pallavi* in which the *sāhitya* was a small phrase and played only an insignificant part. But of late, *neraval* and *svara* singing have come to be an indispensable appendage for almost every *kriti*. This is not proper. *Ciṭṭasvara* is appropriate only in certain compositions which involve rare *rāgas*. But its indiscriminate use kills the *sāhitya*. The *'tāna'* which was originally confined to the Vīṇā has spread to vocal music. It would be best to restrict its use to the Vīṇā. The mike kills all the fine, delicate, subtle nuances of music.

Srinivasan, Prof. R.: Some aspects of Musicology (Prof. P. Sambamurthi Silver Jubilee Commemoration Volume, pp. 36-39):

The word 'Musicology', which has come into use quite recently is generally taken to cover only the theoretical aspect of music. But it really comprises many more factors. In its historical aspect a knowledge of its evolution from the ancient basic pattern will help to handle the present day music in correct form and right perspective. The mathematics of musicology will help the exploration of possibilities of further evolution of the *rāga* and *tāla* systems. Acoustics is another aspect of musicology and knowledge

of sound from a scientific standpoint will be an advantage. Climatic conditions of a place have influence on the voice and the material used for musical instruments. This study represents the geographical aspect of musicology. The vibrations set up by music induce vibrations in the entire human nature. Here we have the psychological part of musicology. Pedagogy is yet another aspect which can provide an intelligent system of musical instruction. It is important that the artist and the musicologist must cooperate to give perfect music.

INDONESIA :

Kunst, J. : *De toonkunst- Van Java,* 1934. Rev. M. Schneider, *Bulletin of the Colonial Institute* 1, pp. 274-85; Kunst, J. *The Music of Java,* Amsterdam (1937) Rev. by J. M. Faddagon, *Jour. As.,* pp. 155-9.

Hirscher-Clement, J : Quelques mots sur la musique indigene en Nouvelle-Guinea, *L'Ethnographie,* 1938. pp. 51-9. (A few words on the indigenous music in New Guinea).

RELIGION

GENERAL:

Schmidt, Dr. P. Wilhelm: Handbuch der Vergleichende Religionsgeschichte. *Ursprung und Werden der Religion.* (Aschendorffsche Verlagsbuchhandbung, Münster in Westfalen, 1930. Rev. *TBG.* 72 (1932) pp. 407-9. Handbooks of comparative history of religions — Origin and growth of religion):

Very scholarly, but one-sided, though we must recognize that the last word on culture, historical method and on the psychology of primitives has not been and perhaps cannot be said.

INDIA :

Sen Keshub Chunder: *Jeevan Veda or Life — Its Divine Dynamics* (Translated by Jaimini Kanta Koar-Navavidhan Publication Committee, 95, Keshub Chunder Sen Street, Calcutta 9, pp. 190 and xii Rs. 3/- *Rev. The Hindu Weekly Magazine,* 5-5-57):

An account of what Keshub Chunder Sen had written as the substance of his own Veda. It has the quality of being not against the broad meaning and significance of the ancient Veda. It represents the New Dispensation of the author, an Eastern version of what later came to be known as the Oxford movement which

emphasised the necessity for prayer and heeding the inner voice. The impact of many significant religious institutions on the Hindu Veda had led the searching seer of the New Veda to seek that mingling of fundamental facts — a vision which was also the main-spring of the great Paramahamsa who had met him. The New Man will say 'The Lord Jesus my will, Socrates my head, Chaitanya my heart, the Hindu rishi my soul and the philanthropic Howard my right hand'. The first part contains significance of prayer, sinawareness, fire of enthusiasm, detachment and the inner voice; the second, influx of bhakti and yoga; and the third part the two processes reflection and realisation. 'Whether one is prepared to accept these lectures as Veda or not, it is certain that they will be acclaimed as some of the most precious and impassioned utterances of a global spirit and saint capable of keeping company with the universal spirits of all time.'

Choudhury P. C. Roy: Birsa Movement in Bihar, *The Hindu Weekly Magazine,* 23-6-57:

A Socio-religious movement by one Birsa Munda towards the end of the 19th century with a view to raising the intellectual level of the Ādibāsis in Chota Nagpur. The set up of the early British administration in steel frame ignoring their specific culture was disliked by the primitive Ādibāsis. There was an attempt from the very beginning on the part of the English to uproot the tradition and social moorings of the original inhabitants. Along with other causes this turned the Ādibāsis against the British administration. Against this background Birsa Munda started the Birsa movement in 1899-1900; Birsa became slowly a lengend and was deified. His creed a happy blending of Hinduism, Christianity and animism. At first it aimed at reforming the hill tribes of Chota Nagpur, but later it lost its religious character.

Kakati, Chandra Satis: The Bihu Festival of Assam (*The Hindu Weekly Magazine,* 18-5-1958):

This national festival of the Assamese people, not entirely religious in nature, of three kinds: Bohag Bihu alias Rongoli Bihu, similar to Bishub Sankrānti of N. India; greatest among the three is a Spring festival celebrated for a week as the Assamese New Year day and heralds the crop season; Kati Bihu or Kangali Bihu is the lean period of the year and gods are propitiated; Magh Bihu or Bhogali Bihu similar to Makara Sankrānti in other parts

of India is an occasion for enjoyment and feasting. Reflecting the cultural life of the Assamese the Bihu dance and songs and Hucharis, now losing their functions in a changing economy and mental climate, are not occasional extravagances but full of meaning and ceremony.

Migot, Dr. André: Anniversaire de la naissance du Buddha (Anniversary of Buddha's birth) *France Asie,* No. 71, April 1952, pp. 18-27):

Discussion of discrepancies in traditional dates of different countries, and an account of the life and teachings of the Buddha.

Palathara, J. C.: Snake worship in India (*Asia,* No. 5, June 1952):

'It is curious that the wily serpent which receives the severest condemnation in the Bible occupies a high place in the Hindu pantheon'. Hindu scriptures are full of snake stories. Everywhere in India, especially in Malabar snake is worshipped. The conclusion arrived at is 'Perhaps serpent worship originated from fear and a feeling of helplesness in the face of the hated creature.'

INDO-CHINA:

Chuang-Dac-Long: Le Tet au Viet-Nam, Rites et interdictions du Tet (*France-Asie,* No. 68, January 1952, pp. 707-11):

Custom of Tet-celebration directly imported from China some 4000 years ago by the Yueh tribe who settled in Giao-chi (N. Viet Nam). Many changes in the ages, significance forgotten, and formulae became meaningless. One of the Tets is the 'Feast of the genius of the hearth' on 23rd day of 12th month. It is shown how this rite has lost its original sense even in China, and that in Viet-Nam it has become only a sentimental anecdote and a superstitious practice. A branch of the flowering peach figures in the rites; and it is forbidden to sweep the house on the first day of the Tet. The new year feast believed generally to be on the first day of the first month, though in certain provinces it is celebrated in the course of the month, and this has been only for the last 70 or 80 years since the reign of Emperor Tu Duc. It is said that in this reign Chinese pirates plundered the land often, and the people took refuge in forests; they returned and celebrated the feast after the pirates left the country as too poor to merit their attention. Hence the 'retarded' festival.

Durand, Maurice: Recueil des Puissances invisibles du pays de Viet de LY-Té-Xuyen. Author's preface bears date A.D. 1329. Legendary account of semi-divine princes and officers and superhuman powers. Dan Viet-Nam ed. E.F.E.O. (Hanoi) August 1949. No. 3, pp. 3-44.

Huynh-Van-Pham: Le Chêy (*Nêu France-Asie,* No. 68, January 1952, pp. 712-14):

The Chêy-neu is the visible symbol of the Vietnam feast at year end (Tet). It is a bamboo pole, entire with some leaves still left at the top, planted in front of every rustic dwelling, to which is attached at the top a loop from which are hung by strings pieces of red cloth, a tuft of the plumes of a cock, a paper lantern lighted at end of day and faience Khanh (plaques characteristic of Buddhism). This is a purely Vietnamian invention and a legend says that the Buddha ordained it to save the land from the cruel demons from whom he redeemed it by a stratagem. The *cay-nêu* is one of the most charming manifestations of the *Tet* and deserves to be conserved, for apart from its philosophic significance, it gives the villages such gaiety and trimness that its suppression will deprive the Tet of one of its most original elements.

INDONESIA:

Baal, Dr. J. Van: *Godsdienst en Samenleving in Nederlandsch-zuid—Nieuw-Guinea* (Religion and Society in Dutch South New Guinea) (Amsterdam, 1934, 266 pages). Rev. *TBG.* 75 (1935), pp. 141-6 by J. Ph. Duyvendak):

A Leiden thesis on the Marind-anim tribe. The truly frightening unity brought out clearly, and the unruly material on the subject fully mastered. The whole complex of rites, myths and social, structure explained with the aid of one and the same world-outlook. Headhunting and the feast connected with it explained as an effort to bring the sun in strength from the underworld and give him fresh life. The thorny path of myth interpretation is trodden with care, and a similar method may well be applied to other parts of the archipelago.

PAKISTAN:

Religion and Freedom: (A Karachi Seminar) (*Cultural News from Asia*):

The Pakistan Committee for Cultural Freedom held a three-day seminar on Religion and Freedom during Christmas of 1956

to find out how far the political and cultural freedom of the individual could be guaranteed by Islam or indeed by any other form of religion. Delegates from both wings of Pakistan and observers from Lebanon, India and Indonesia participated. Mr. A. K. Brohi, (Chairman of the Pakistan Committee), observes in a resume of the proceedings: Religion forms the basis of morality, and the foundation of a social order depends upon the sanctity of individual life. Dr. M. M. Ahmad, (Dean of Arts, Karachi University), reinforced this fact by pointing out the inadequacy of philosophy in determining the ultimate knowledge of the whole with reference to which alone one can formulate rules of conduct. Mr. S. A. Asraf, (Head of the Department of English, Karachi University), pointed out the necessity of preserving and making people aware of the religious traditions which in every country held individuals together and formed the basis of their social and ethical conduct. The removal of Christian basis of the moral conduct of the western people had resulted in extreme individualism. Mr. Hasan Zaman (of Dacca) emphasized that political freedom depended upon the individual's realisation of his place in society, which was ultimately derived from religious consciousness. But, Prof. A. B. Shah of Poona, Mr. J. G. Thakurta of Dacca and several others argued that the ethical content of all religions should be dissociated from their spiritual or speculative content. The former was sufficient to justify human values and the importance of freedom and responsibilty. Emphasis on religion would lead to sectarianism. Religions were similar in their humanism which showed that man was the ultimate standard of all values. So reason was the supreme guide and there should be freedom in beliefs and action. Prof. Takdir Alisjahbana (of Indonesia) thought that religion once a vital force had now become a routine matter. It should adjust itself to other values which had come up through modern progress. The view of Dr. Mazharul Haq was that though religion was necessary as a stabilising force in society, it need not entail belief in a deity as the ultimate sanction of political freedom. The most important thing in the modern period was freedom from want. This, however, did not mean the acceptance of Marxian philosophy which calls for the sacrifice of all other freedoms to secure freedom from want. The seminar pointed on the whole to the importance of some sort of religious consciousness.

SECTION IV (A): INSTITUTIONS

Note: Country, Subject and Name of Institution, arranged in alphabetical order; Institutions and their publications in *italics*.

CEYLON

DANCE:

Jayanti Kalā Sangamaya (Sriniketa, Vijaya Road, Tangalla):

S. H. Sauris Silva, Member of the Advisory Board, Arts Council of Ceylon, is the President. Specialises in Ruhunu dancing; runs a school to teach the art; a pageant of Ruhunu dancing presented by the Sangamaya has been filmed and awaits sound recording.

GERMANY

CULTURE:

Deutsche Akademie der Wissenschaften Institut fur Orientforschung, Berlin, W-8, Unter den Linden-8):

Prof. Dr. Grapow, Director of the Institute and Prof. Dr. W. Ruben, Vice-Director; the Institute devoted solely to research work on Africa, Egypt, Arabia, Turkey, India, China, Japan, etc. The Indian Department specializes in Buddhist texts from Turkestan (Turfan fragments), Kauṭalya and Pañcatantra; has published 5 titles and several other works which include studies on the Pañcatantra and the Mahābhaṣya are in progress.

Institut fur Indienkunde der Humboldt-Universitat zu Berlin (Berlin W-8, Universitatstr, 3 b GDR):

Prof. Dr. Walter Ruben, Director of the Institute; interested in Philosophy, History and Sanskrit literature; specialises in *Arthaśāstra* and *Pañcatantra* studies: educational activities are lectures for students in History, Seminars in Sanskrit, Hindi and Bengali; holdings comprise Arthaśāstra literature and economics; numerous publications which include works on Indology, Tibetology, Islam, etc.

GREAT BRITAIN

SOCIOLOGY:

Tavistock Institute of Human Relations (2, Beamount Street, London, W. 1, U.K.):

Inaugurated in 1948. Secretary, Mr. Sidney Gray (1958); Objects: To carry out research and training in medical psychology and in the social sciences concerned with human relations and to provide advisory services in their practical application; Co-ordinates with the Tavistock clinic at the same address; has a library of books on medical and social sciences; has published 5 titles which includes *The Changing Culture of a Factory;* runs a Quarterly, *Human Relations.*

INDIA

ART:

Dikhole's Art Institute (138, Gandhi Nagar, Nagpur, India):

Founded in 1945. Principal Mr. N. B. Dikhole. Courses of instruction up to a maximum of five years cover Drawing, Higher Art, Landscape painting, Child art, Cartooning and theoretical teaching; branches of the Institute at Nagpur itself; over 500 students including boys, girls and adult women have been trained since 1945 and many of them have qualified for recognised examinations. Occasional demonstrations, exhibitions and study excursions are its additional activities. Holds a library of books and periodicals on Arts and Crafts.

Kalā-Kendra (1, Patel Road, Dehra Dun, India):

An academy of fine arts and crafts started by Shri Dwijendra Sen (student of the well known artist Nandlal Bose) in 1950. Objects: To train young men and women in Fine Arts and handicrafts; hold exhibitions; provide scholarships and stipends to foster and revive interest in art, ancient and modern. A Committee with the President and Secretary manages the Institute. Offers a course of study in three years; drawing and outdoor sketching, painting in oil and water colour, ornamental design, mural painting, portrait painting, etching, wood engraving, wood cut, clay modelling, sculpture in plaster and stone, calico printing, Batik work, leather craft, theory and history of art are taught; also gives technical

lessons and demonstrations in bamboo and cane work under a scheme sponsored by the All-India Handicrafts Board, New Delhi; holds a library of books on art and old paintings. Recognized and aided by the Lalit Kalā Akadami and All India Handicrafts Board, New Delhi.

Model Art Institute, (Noor Building, Bombay-28):

Founded in 1939 and handed over to the Model Art Education Society which aims at the encouragement of Art education in several ways. The Institute imparts instruction in Drawing and Painting, trains students for Government examinations in higher art, contributes pictures to the different Exhibitions organized by Lalit Kalā Akadami, All India Fine Arts and Crafts Society, New Delhi. Most of the teachers of the Institute are winners of awards for their paintings. Started a Child Art Centre in 1956 to inculcate art consciousness in children between 6 and 12 years of age. Demonstrations are given periodically as also lectures on Art education. Aided by the Lalit Kalā Akadami, New Delhi, with grants; holds a library of about 450 books on Art education, landscape painting, etc.

Saurаṣtra Chitra Śālā (Rajkot, N. India):

Founded 1948. Principal: Mr. M. D. Trivedi, an artist 51 years old; holds regular classes in painting; has published elementary drawing books; a work, Painting in Saurashtra in progress; holds reproduction prints.

ARTS AND CRAFTS:

Government College of Arts and Crafts (24, Tagore Marg, Lucknow, India):

Founded in 1912. Principal: Shri S. R. Khastgir; offers courses in Fine Art, Commercial Art, Art Masters' Training, Architecture, Sculpture, indigenous clay modelling, pottery, wood work, iron work, casting, silversmithy, engraving and enamelling, shape-making and repousse, litho-photo process, Design Research. Stipends and scholarships granted to some students; there is a hostel attached to the College; there are also a library and a museum. Publishes a quarterly college magazine; annual exhibitions are held.

Kastur Ba Nilayam (Vellore, S. India) :

Houses the *Women's Cottage Industry Society* which started in 1957 and has 530 members. Aided by Central and State Governments, the Society gives training in embroidery and mat weaving; uniforms for policemen, mats and embroidery etc. are the Society's products; has a library of 200 books.

Women's Cooperative Industrial Home Ltd. (Uday Villa, Calcutta) :

A craft training centre started to rehabilitate 250 homeless refugees from East Pakistan. Aided by Government and managed by a Committee to which 50 % of its members are elected from the workers. Trainees sponsored by Government are trained in various handicrafts according to capacity. Woven textiles, hand printed potteries, batik and block painting, bamboo and cane articles, dolls are among the articles produced; designers and decorators also trained. The success of the Society has led it to enterprises in the revival of dying crafts, bamboo-crafts being the most important. Among the articles revived with the skilled craftsmen are the beautiful ceiling panels of Tripura and the Bamboo chik of West Bengal and Orissa. There are also dance and music classes for those who wish to attend.

CULTURE :

All India Kāśi Rāj Trust (Banaras, India):

Inaugurated on 12-1-1958; formed by the Mahārājā of Banaras to propagate Sanskrit learning and to give facilities to scholars, research workers, Kāśivāsis and pilgrims coming to Banaras; financial contributions to the Trust from the Mahārājā of Banaras, The Government of Madras, Pandit Murari Lal Mehta of Calcutta and the State Government.

Anantasevāśrama (Malladihalli Holakere taluq, Mysore State) :

Founded in 1943 by Śrī Raghavendra Swami, a celibate yogi trained in yogic art, medicine and physical culture by expert yogis. Object: Revival of all that is best in Indian culture on Gandhian lines; provides students at the āśrama free board and lodge and

trains them in physical culture including native exercises like lathi, lazim, sword-fight and wrestling, yoga, free social service; encourages settlement of disputes by panchayats thus avoiding law courts; renders free medical service; the daily routine at its Rāṣtriya Prouḍha Vidyāśālā includes traditional disciplines like Śuryanamaskār, Gurunamaskār, Dhyāna, etc. There is a Tapovana for yogic exercises; other programmes periodically are celebration of festivals, holding exhibitions, harikathā, lāvani singing and dramatic performances besides daily Bhajan. Financed mostly by private philanthropy; annual expenditure about a lakh and fifty thousand rupees.

Children's Theatre (Government Estate, Mount Road, Madras) :

Inaugurated on 16-9-1958. The Deputy Director of Information and Publicity, Government of Madras, is in charge. Object to stimulate interest in children and producers in educative and entertainment shows. There will be about three shows a week for children at a very nominal fee of annas two a child.

The Gandhi Peace Foundation (New Delhi) :

Aims of the Foundation are to establish an international centre of study and research in the principles of non-violence as evident from the study of the history and philosophy of India and of the world; to study and report in cooperation with other agencies on necessary techniques for the application of non-violence in national and international affairs; to provide information, counsel and assistance in this field to teaching institutions in the form of research fellowships, travel grants and library equipment and act as a coordinating authority; to assist in developing an informed public opinion on the principles and techniques of non-violence among all peoples. The Institution is intended to train peace makers and serve as an international centre of research and study in the art of Satyagraha as enunciated by Gandhi. A Pilot Committee consisting of the foremost leaders of the counrty engaged in finalizing the plans for the work. Though mainly intended for propagation of Gandhian ideology the Foundation would not impose views on non-violence or any other subject on the workers who would be left free to form their own views, nor would it initiate any movements of non-violence. Fund of a crore of rupees provided from

the Gandhi Smārak Nidhi, whose assets totalling 13 crores are earmarked for different purposes in memory of Mahātmā Gandhi, like establisment of Gandhi National Memorial Museums, Mahatma Gandhi Leprosy Foundation, Grāma-sevā centres, Tatva-pracāra centres for the spread of Gandhian ideology and the Bhūdān movement.

Gandhi National Memorial Museum (Madurai, S. India) :

Established from the corpus of the Gandhi Smārak Nidhi in 1958; aims at a complete collection of books on Mahātmā Gandhi and associated literature by eminent thinkers like Tolstoy, Thoreau and other authors and also books on the cultural heritage of India; a museum with an auditorium for lectures and study groups for conducting cultural programmes; a complete pictorial representation of Gandhiji's work and over 200 photographic enlargements affording a pictorial view of Gandhi's life; collection of photostats and microfilms of Gandhiji's letters on different subjects to different peoples; articles of interest associated with Gandhiji's life like watches, pens, charkas, bullets extracted from his body and the clothes he wore at the time of his assassination etc.; identical museums to be established at New Delhi, Sabarmati, Bombay, Wardha, Bihar or Calcutta, most of them being places closely associated with Mahātmā Gandhi.

Gokhale Institute of Public Affairs (Narasimharaja Colony, Basvangudi, Bangalore-4, S. India) :

Founded 1945 and a branch opened at Malleswaram, Bangalore in 1955; Secretary Mr. D. V. Gundappa (See *Bulletin,* 1957, p. 192). Objects : to promote public education for good citizenship by arranging for the study of standard works on politics, economics, sociology and connected subjects as well as of literature of humanistic culture and enlightenment on life's values etc. Donor, Life, Annual and Study Circle members in 1957 numbered 728; Study classes meet every Sunday for study of standard works which include among others literature of cultural value like the Upaniṣads, The Rāmāyaṇa, The Mahābhārata, Manu Dharma Śāstra etc. Popular lectures delivered in English and Kannaḍa; to end of Feb. 1957 it has numbered 343. Publications : Twelve titles so far; issues a bi-monthly, *Public Affairs.*

Institute of Post-Graduate Studies and Research in Prakrit, Jainology and Āhimsa (Muzaffarpur, Bihar):

Director, Dr. H. L. Jain; established 1955; prepares students for post-graduate studies (M. A.) course and research (Ph.D. and D.Litt degrees) in Prakrit, Jainology and Ahimsa, theory and practice in addition to teaching Oriental scholars in English for the special B. A. examination of the Bihar University; will move to its permanent quarters at Vaishali after the completion of buildings.

The International Academy of Indian Culture (J/21-22, Hauz Khas Enclave, Yusuf Sarai, New Delhi-16) :

Founder Director Prof. Dr. Raghu Vira, M.P., Secretary Dr. Lokesh Chandra, M.A., D.Litt. Object to collect, study and publish works dealing with literatures, philosophies, arts and sciences that flourished in India, Burma, Ceylon, Indonesia, Thailand, Cambodia, Laos, Vietnam, Central Asia, Tibet, China, Mongolia, Siberia, Manchuria, Korea, Japan in a series called *The Śatapiṭaka.* Dr. Raghu Vira has visited numerous countries such as China, Mongolia, Bali etc. and collected valuable records inscribed on palm-laves, xylographed on paper, and painted on linen and silk for the Śatapiṭaka series. The series was inaugurated by the President of India in November, 1956. The Academy has built up a big library of Indonesian, Mongolian and other literatures. Three departments have been opened for the work, one for Indonesia, the other for Tibet and the third for Mongolia. 27 outstanding publications have been published so far; to mention a few *Swara-Wyanjana* (a Kawi-Balinese-Devanāgari script manual), *Ślokāntara,* (an Old Javanese didactic text), *Chinese Poems and Pictures of Ahimsa, Śānkhāyana Śrautasūtra,* (Eng. translation) *Jaiminīya Brāhmaṇa* (reconstituted text). About four works are in progress.

International Cultural Centre (New Delhi) :

A Preparatory Committee has announced the setting up of this Centre in New Delhi on the lines of the International Centre at Tokyo; aim is to promote understanding and amity among human communities, to serve as a forum for discussion and mutual exchange of ideas on the varied cultural patterns prevailing in dif-

ferent parts of the world, arrange seminars and lectures by specialists. Provision will be made at the Centre for board and residence at a reasonable cost for a limited period for nearly 50 persons both foreigners and Indian, a select and specialized library, a small auditorium and music rooms. A Special Committee is drafting rules and appeals have been addressed to various educational and cultural institutions and eminent men to become Foundation members.

Jain Sanskrit Samrakṣana Sangh (Santosh Bhavan, Phaltan Galli, Sholapur, India) :

Founded 1943. Has a Committee with Secretary to manage its affairs. Object: promotion of Jain literature, culture and education among Digambar Jains. Two scholarships of Rs. 500 are given to students studying Jain religion, Ardhamāgadhī and Sanskrit; holds 2000 important Jain books and some Jain manuscripts in its Library; has published eight titles so far in the Jivaraja Jaina Granthamālā series.

Kerala History Association (Cochin-1) :

The Convener is Sri P. A. Sayed Mohamed. The Association not yet fully formed is in the making and the field of interest is Social History, Anthropology and Archaeology. The educational activities comprise delivery of lectures at the University of Travancore and elsewhere. Some works of historical and cultural interest have been published in Malayālam and others are in progress.

Madras State Tamil Development and Research Council (Madras) :

A 39 member Council started in February, 1959. Chairman: Mr. C. Subramaniam, Minister for Education, Government of Madras. The functions of the Council are: to watch the work of the Official Language Act Implementation Committee and coordinate it with related activities; to arrange for the systematic copying and publication of all the inscriptions in the various temples in the Madras State and coordinate this work with that of the Epigraphical Department; to promote study of prehistoric and historic anti-

quities of Tamilnad in coordination with the Archaeological Department; coordination and development of activities relating to libraries possessing unpublished manuscripts, Public Library Development, especially in villages, agencies engaged in the production and publication of popular reading material; production, publication and distribution, especially in villages of children's books in Tamil; promotion of the study of folklore; to take such other measures as are necessary to develop the Tamil language and spread its use as a vehicle for all transactions both in educational and other fields.

Mahārājā Kishan Pershad Sanskrit College (Palwal, near Hyderabad) :

Inaugurated on 18-10-1958. The first of its kind in the South for the expansion of Sanskrit education in the traditional style; sponsored by the Central Council of Sanskrit Education, a non-official body running 22 pāṭhaśālas. The memorandum submitted by the Council to Government aims at making the College a teaching, affiliating and examining institution for all śāstras. Besides Sanskrit, other subjects to be taught include English, the mother tongue, arithmetic and social studies. Contemplates a 8 to 10 year degree course for study of one Veda, provision of teaching also Arabic, Chinese, Persian, Pushtu, French, German and Russian to enable scholars in Śāstras to do research work in other countries and keep in close touch with indological research in those countries.

Prince of Wales Museum of Western India (Bombay) :

Opened as a memorial to the royal visit of Prince (George V) and Princess of Wales to Bombay in 1905; opened to the public in 1922; the archaeological section has a collection of antiquities of stone implements, pottery, beads, terracotta figurines, seals and other objects from Harappa and Mohenjodaro; the Gandhāra Gallery displays Graeco-Buddhist sculptures dating from 1st to 5th century A.D.; among Buddhist antiquities is the art of Mirpurkhas of the Gupta school; early Jain bronzes, a beautiful dancing figure of Tiru Gñāna Sambandar of the Cōḷa period (c. 12th century A.D.) an image of Bahubali from Mysore (9th to 10th century A.D.) are among the Indian Bronze gallery; sculptures include a collection mostly from Western India and the Deccan. The art

section contains a large and excellent collection of Indian, European, Chinese, Japanese and Tibetan paintings, Chinese jade, porcelain and ivory, Japanese lacquer-ware, Indian textiles, Tibetan and Indian metal-ware, Indian arms and many other items. The Indian paintings comprise Ajaṇṭā paintings, Pāla paintings on palm-leaf, the Mughal school, the Rājasthāni, Pahāri and Deccani specimens of painting; the textiles show splendid examples of tie-dyeing from Rājasthān and Guzerat, intricately woven patola sāris, painted and woven saries from Tanjore, old brocade pieces from Surat, Ahmedabad, Aurangabad and Banaras, embroidaries from Kutch and old shawls from Kashmir. One gallery entirely devoted to arms which includes artistic specimens decorated with damascene-work and weapons provided with carved jade and crystal handles, a beautiful shield decorated with zodiac signs belonging to the great Moghul emperor Akbar; the Art section is rich in silver ware representing huqqa bowls, decorated with hunting scenes and floral sprays illustrative of 18th century Lucknow work, spice boxes enamelled in Jaipur style and numerous goblets and dishes; the Metalware gallery has specimens of good Mughal craftsmanship like a talismanic cup decorated with Quaranic inscriptions.

Sikkim Research Institute of Tibetology (Gangtok, via West Bengal, India) :

Started in 1957 and incorporated by a Royal Charter of the Sikkim Darbar in 1958. President Mahārājkumar Palden Thondup Namgyal who donated site for the Institute building and made an annual grant of Rs. 50,000. The objects and functions mentioned in the Royal Charter aim at the development of knowledge of Chhos (Buddha dharma) in several ways: promoting cooperation among men of letters, priests and monks in Sikkim and elsewhere; collection of printed works, xylographs, manuscripts in the Tibetan and other languages; research in Buddha dharma and associated subjects like iconography, linguistics, medicine, astrology etc.; publication of unpublished works in the Tibetan and modern languages; to provide courses of instruction in Tibetology, Indo-Tibetan sociology and cultural patterns; maintenance of an adequate library; to publish bulletins of the transactions and activities of the Institute; and organize conferences and meetings. Officers of the Institute : President, Vice-President, Treasurer and Director; the General Council and an Executive Board are other

bodies of the Institute. The purpose of the whole project is to make the Institute a world for Mahāyāna culture and arts.

Winchester Museum (Surat) :

Founded in 1890 and built up purely by the citizens of Surat; hence a unique people's museum; the Textiles section includes pieces of Khādi, Dhaka's Malmal, Kinkhab or the royal cloth, Tanchhoi, Mashru, Elaicha, Khirodak, Gaji, Bandhni, Patola, Bangalu, Ghatdi, Chhyal, hand printed cloth, articles of *jari* (process of depicting *jari* industries), embroidery and weaving. In another section paintings of Rajput, Mughal, Kangra, Guzerat schools and a number of miniature Mughal paintings on ivory; there is a whole range of hand-painted Kalpasūtras (concerning Jaina religion), clay models, terracotta, marble pieces, old stone idols and things made from agate and crystal glass; also a number of richly decorated chariots, hindolas, thrones and other pieces of furniture with superb carvings; a section on Gujerat costumes include head-dresses, ornaments of Gujerat including jamas, picchodi, khes, upavastra, angarkha, kamarkha, sāris, blouses, kabja, kanchli, fenta and embroidered shoes; old scripts on copper, Tāḍpatra manuscripts, albums and hand-painted horoscopes form another section; a curious exhibit is a piece of stone which floats on water.

DANCE :

Kerala Kalā Kendram (New Delhi):

The first school of Kathakaḷi dancing in North India opened on 6-9-1958 by the Union Minister for Information and Broadcasting under the auspices of the Kerala Education Society. Guru Gopinath, the well-known Kathakali artist is the Principal of the school.

DRAMA :

The Amateur Theatre Federation (Madras, S. India) :

Formed in Decr. 1957 at Madras by 30 dramatic associations in the city; object to promote amateur art in the Madras State and develop stagecraft on modern lines and in tune with the tradition and culture of the country.

Samskrta Ranga (No. 7, Sri Krishnapuram Street, Madras-14) :

Founded 1958. Objects : Staging of Sanskrit dramas in authentic classical style in original Sanskrit; holding of meetings for Sanskrit play reading, reading of papers bearing on Sanskrit drama, production etc.; has so far produced Kalidasa's *Mālavikāgnimitra,* at Ujjain and Bhopal and twice at Madras; is compiling a Bibliography of Sanskrit plays written or enacted in the last 100 years. Affiliated to the Bharatiya Nāṭya Sangh through its Madras Centre. President of the Ranga : Dr. V. Raghavan, M.A., Ph.D., Professor of Sanskrit, University of Madras.

Sevā Stage Nāṭaka Kalvi Nilayam (Raja Annamalai Hall, Madras) :

The first of its kind in S. India devoted to development of Tamil stage on proper lines. Started in 1957 with the help of the Madras branch of the Central Sangīt Academy; runs a short course for training artistes in stagecraft; the first batch of 23 artistes from various districts of S. India completed their training in October, 1957. A souvenir was published on the occasion.

Suguna Vilas Sabha (Madras) :

Founded in 1891 by Mr. P. Sambanda Mudaliyar, President of the Sabha, for the promotion of S. Indian dramatic arts. Mr. Mudaliyar is the father of the modern Tamil stage, and also actor who with his associates has rescued the stage from its degenration; he has written many plays for the Sabhā in Tamil, some adaptations of great English plays and others are episodes from the Purāṇas. Though he has lost his eyesight and is now in his 85th year he is still writing plays for the Tamil theatre. He was awarded the *Padmabhuṣan* title by the Government of India in 1959 for his services to dramatic arts. In 1958 the Sabhā staged a drama "Sikander" based on the life of Alexander the Great and written by Mrs. Ramamurti, talented daughter of Mr. V. C. Gopalaratnam, another playwright, actor and enthusiast of the Sabha.

T. K. S. Brothers (Madras) :

Noted dramatic troupe of the South Indian Tamil stage. Mr. Shanmugham, the elder of the brothers, is a born actor. The T.K.S.

Brothers are lragely responsible for the enthusiasm currently created among the people for the threatre. The troupe have travelled to Malaya and other places outside India to give performances. *Rājarājacōḻan,* a historical drama, *Rattapāśam,* a social drama, and *Avvaiyār,* another historical drama, are some of their famous productions, besides *Manitan* and others.

LITERATURE :

Santhi Sadana (Madras):

A private charitable trust; has planned to microfilm the manuscripts of works of Kamban, the greatest of the Tamil poets, to collect all available manuscripts and printed books of and on Kamban and house them in Madras; aims to organize seminars for Kamban studies, arrange a summer school for two to three weeks annually at Terizhandur (Tanjore District, Madras) the birth place of Kamban; publish works of literary criticism on the poet, take photographs and sound records of the various dramatic productions of Kamban's version of the *Ramayana* with dance and music in Kerala and Kanyakumari. The trust has received gift of six acres of wet land for the erection of a memorial for the poet at his birth place which is proposed to be put up with funds from private sources, public bodies and Government. The main object is to make the great poet better known.

Tamiḻaha Pulavar Kuḻu (Academy of Tamil scholars, Trichnopoly, S. India):

An academy of 49, Tamil scholars, 5 among them with doctorate degrees in Tamil, five pandits from the Madurai Tamiḻ Sangham, seven representatives from among each of post-graduates and masters of literature in Tamil, Vidvāns and *pulavars* and one from each of the 11 institutions (Madras and Annamalai Universities, Karandai Tamil Sanga Pulavar College and similar institutions in Madurai, Tiruchi, Mailam, Tiruvaiyāṟu, Dharmapuram, Tirupanandāḷ, Mēlaśivapuri and Śāntalingasvāmi College in Pērūr, Coimbatore district); objects are: spread of Tamil literature in foreign countries by sending Tamil scholars and artistes, advising the State Government on all matters relating to Tamil language, prescribing text-books and forming text-book committees, aiding the Universities in the selection of eminent persons for research in Tamil and serving as an authoritative body for translating Tamil classics and literary works in foreign languages.

Varadendra Haridas Sāhitya Maṇḍal (Lingasugar, Raichur District, Mysore State):

Founded 1944. Sri Hanumanth Rao Gorabal Founder-Secretary. Object: Research in Haridas Sāhitya (devotional hymns) in Kannaḍa published so far; many manuscripts including *suladis, devarnāmas* (varieties of devotional hymns) and biographies await publication for lack of finance; publishes a bi-monthly journal since 1957; holds a library of 3000 books and two portraits of the well-known Kannaḍa Haridāsa, Gopāldās who lived 250 years ago and other photos of saints.

MUSIC:

Bhāratīya Music and Arts Society (North Bombay):

Started in 1953 and devoted to promotion of classical music and dance. Runs a music school in Bombay. Celebrated its fifth annual day on 24th October, 1958.

Sreemanta Sankardev Natya Samaj (Shillong, Assam):

Formed in July 1958; President Shri Kunja Barua; Secretary Shri Bapukon Neog; objects to propagate Sankari art and music, organize stage Bhaonas, revive and carry on research on original tunes of Bargeet and other Sankari music and establish a small museum of old Bhaona dresses, masks, musical instruments, etc.

PHILOSOPHY:

Rāmānuja Siddhānta Bhāṣya Publication Committee (Madras):

Mooted in 1948 by Vidvān Śrī Uttamur T. Vīrarāghavacārya Svāmi with a view to publish under the caption "Ubhaya Vedānta Granthamālā" an authentic critical Devanāgari edition in modern make-up of the Upaniṣads, the Bhāṣyas thereon of Śrī Raṅga-rāmānuja Muni and Sri Nigamānta Vedānta Deśika and an edition of the Divya Prabandhams also with the gloss of Vīrarāghavācārya Svāmi himself; Committee formed in 1949; six volumes on the major and minor Upaniṣads published in subsequent years with the financial assistance of Śrī Venkateśvara Oriental Institute, Tirupati. Works under progress and near completion are the Prabandhams with the gloss of T. Vīrarāghavācārya.

RELIGION :

Bharat Sādhu Samāj (Ahmedabad) :

Founded in 1955. Objects are to get together leading sādhus in India to revive her culture and strengthen national unity. Mr. Mr. Gulzarilal Nanda, Chairman of the Central Advisory Committee of the Samāj; has branches in several states of India; held its annual conference in November 1957 when nearly 1,000 sādhus, saints and mahāmandaleśvaras from all over India representing more than ten different sects attended the conference.

Chidambarāśrama, (Gubbi, Tumkur Dist. Mysore State) :

Started in 1938. President, Sri Chidambara Swamiji. Objects: Propagation of the teachings of *Bhagavad Gītā* and reconciliation of differences among philosophical schools of thought. Performs *Dharmopanayana* (investiture ceremony into Vedic order through Gāyatrī initiation) and conducts Gurukula type of education. Students have to study for eight years and Sanskrit is the main study. They are prepared for classical Sanskrit examinations and General examinations of the S.S.L.C. standard. Industrial education such as spinning, weaving, agriculture and printing also taught. About 30 books in Kannaḍa have been published; *Sevāsadana,* a monthly journal is the organ of the Institution.

Gnāniyār Madālayam (Sannidhi Street, Tirupāpuliyūr, S. A. District, India) :

Śivaṣaṇmuga Ārumuga Meygnāna Śivācārya Svāmigal, the present Head; field of interest Śaivism, Vīraśaivism and Tamil; eleven publications in Tamil so far; runs a school 'Gnāniyār Kalāśālai' and observes religious festivals; holds a library of palm leaf manuscripts and printed books; has branches at Tirukōyilūr, Ārṇi, Vṛddhācalam, Śivagiri.

Tirugnānasambandhasvāmigaḷ Ādhīnam (Madurai Adhinam, Madurai) :

Present Holiness, 291st High Priest of the Ādhīnam, is Tiru Aruḷ Tavayōga Srī La Śrī Sōmasundara Śrī Gnānasambandha

Dēśika Paramācārya Svāmigaḷ. Founded by the famous South Indian Śaiva Saint Tirugnānasambandhar. Interested in general in Vedānta and Siddhānta śāstras including Astrology, Palmistry, Buddhism, Christianity and Islam. Regular prayers, meetings and discourses at the Ādhīnam premises; has published about 6 works on religion of popular interest and some are in progress; holds a collection of cadjan manuscripts and books. His Holiness is the Founder President the Tiru Aruḷ Toṇḍar Sabhai, Kulaśēkharapatnam, Tiru Aruḷ High School, Kulaśēkharapatnam, Tiru Aruḷ Tava Neṟi Manṟam, Madurai, and the Hindu Dharma Pracāra Śangam, Madras. His Holiness also tours all over South India and presides over religious meetings.

Veda Adhyayana Sabhā (Pichu Pillai Street, Mylapore, Madras-4.) :

Founded in 1932 by His Holiness Śrī Sankarācārya of Kāñcī Kāmakoṭi Pīṭham. Mr. K. Balasubramania Iyer, Member of the Syndicate of the Madras University, its President from the beginning; managed by a Governing Body of seven Governors; Objects are encouragement of Vedic recital and learning, holding classes for this purpose, promotion of *svadharma* according to Hindu *śāstras,* etc. 41 members on the rolls of the *sabhā* (1957); its Silver Jubilee celebrated in November, 1957.

SOCIOLOGY :

Rural Institute for Higher Education (Jamia Millia, near Delhi) : Started in 1956 with a batch of 55 students from the rural areas of Delhi, Western U.P., Punjab and Himachal Pradesh; subjects taught relate to different aspects of rural development. The Rural Services Diploma course aims at training progressive villagers for rural administration and development work; there is a two year course in Agricultural Engineering Sciences which covers village industries, horticulture, animal husbandry, dairy farming etc., besides lectures on history, economics and fine arts. The whole scheme is not a mere extension of urban educational techniques to rural centres but designed to the special needs of rural areas to train the rural youth and make him effective leader of the community to which he belongs. The strength has grown since to 125 students. Similar Institutes function at other places,

viz., Shriniketan, Udaipur, Madurai, Muzafarpur, Sanosara, Coimbatore, Amravati and Kolhapur.

UNIVERSITY :

Sanskrit Viśvavidyālaya (Darbhanga) :

The Bihar Government have decided to establish a Sanskrit University. The Mahārājādhirāja of Darbhanga has donated his palace and Library of rich and rare Sanskrit books for the University. The State Governor will be the Chancellor. There will be a honorary Vice-Chancellor and a paid Pro-Chancellor, a Senate, Syndicate and Academic Council. Sanskrit will be the medium of teaching. It will be a teaching cum affiliating University controlling Sanskrit (including Prākrit and Pāli) in the State at every stage. Courses will comprise a first degree examination (the present Śāstri) after three year study of the B.A. (Hons.) standard, a second degree examination (the present Ācārya) after a further study of two years equal to the M.A. standard. There will also be research degrees corresponding to the Ph.D. and D.Litt degrees of other Universities.

Viśva Bhārati (Śāntiniketan, W. Bengal, India) :

Founded by Rabindranath Tagore to follow the tradition of ancient Indian Universities, make it international with intellectual links between nations and promote understanding between East and West. In addition to Vedic, the Purāṇic, the Buddhist and the Jain, Islamic, the Sikh, the Zoroastrian, the Tibetan, the Chinese and Japanese cultural studies are provided. First institution to introduce co-education; there is an Institute of Rural Reconstruction to bring back life into the villages and acquaint them with the cultural tradition of their own country; it has an important wing in its Crafts and Industries Training section. Besides school and college education, music, dance and art are taught. The Cheena Bhavan is its centre for Buddhist, Sino-Indian, historical and other allied studies. Its novel features are the open-air classes, the morning prayer, the annual festival, the convocation at the mango-grove and invocations to all seasons. Students from all parts of the world, South-East Asian countries in particular, join the Cheena Bhavan to study dance, music and art.

INDONESIA

ART:

Muda Indonesia Seniman (Artists of Young Indonesia, Jogjakarta, Indonesia) :

Started in Madiun in 1946 by a group of 20 members under the leadership of Sudjojono; aims to study fine arts of Indonesia and other countries and adapt from foreign schools what is suitable for Indonesia. Realism in the arts the principle of the group, i.e. the artist must produce works which every one can understand; in its early days made posters in the graphic art section, produced folk plays with topical themes, gave wayang puppet shows explaining current events and helped to run a literacy campaign; many of Indonesia's young artists are either ex-members of the group (S.I.M.) or students, and some teach in the Art Academy in Jogjakarta.

PHILIPPINES

CULTURE:

Cultural Foundation of the Philippines (Philippines) :

Organized in August 1955 largely by the efforts of Mr. Raul Manglapus; a private organization free from political pressure and complications and aims at cultivating Philippine culture and promoting cultural exchanges between the countries of S. E. Asia. The foundation has fathered many cultural exchanges, art and photograph exhibitions, Filipino plays and music concerts.

SOCIOLOGY:

Philippine Folklore Society (c/o Main Library, University of the Philippines, Diliman, Quezon City, The Philippines) :

Started in 1958. Aims: promotion of folklore scholarship of the Philippines; collection, preservation and publication of folklore material from all ethnic or regional areas and occupational groups in the Philippines; establishment of national and provincial folklore archives; cooperation with groups or societies with similar aims in other lands. The office bearers are President, Vice-President, Secretary-Treasurer, Archivist, Editor etc. who constitute the Executive Council.

U.S.A.

ART :

Artists Embassy (130, Bust St., San Francisco, Calif. U.S.A.) :

Founded 1951. Consists of individual members with a President; cooperates in presenting international exhibitions of art to promote international understanding and exchange of art; initiated a programme in 1955 sponsoring through the *International Childrens' Painting Exchange* (staff 3 part time members) exhibitions of paintings of children from the countries of Asia.

CULTURE :

American Council of Learned Societies (2101 R St., N. W., Washington 8, D. C., U.S.A.) :

Founded 1919; administered by a Council with an Executive Director; awards in general fellowships and grants-in-aid, sponsors research and translation programmes, organizes seminars and meetings and issues publications. The programme in Oriental languages covering the whole of Asia and initiated in 1952 aims at the development of fundamental teaching and study tools (like a basic description based on modern principles of linguistic science, an elementary textbook of the spoken language, a formal grammar, an introduction to the writing system, a graded reader and a Students' dictionary) in Asian languages and the preparation of American specialists in these languages; has sponsored teaching and research programmes in Asian studies in American colleges and universities. *Pubs*: *Thai Reader; Thai Vocabulary; The Thai system of Writing; The Burmese Writing System* etc.

American Friends of the Vidyodaya School, Inc. (c/o Sara C. Slotter, 225 E. 47th St., New York 17, N.Y.):

Founded 1954; consists of individual members with a Chairman; interested in the Vidyodaya school for girls in India which is affiliated to it; funds raised through benefit performances, cultural events; in 1956 music, dance, textiles and ornamental arts of India presented by the Friends for the benefit of the school.

American Friends of Viet Nam, Inc. (See *Bulletin,* 1958, p. 153. Address since changed to Room 402A, 4, West 40th Street, New York 18, N.Y.):

Louis Andreatta now Executive Secretary. The group has since established the Elinor Dubin Memorial Scholarship Fund administered by the Institute of International Education to assist needy Vietnamese students who wish to continue their education in U.S.

The American Museum of Natural History (Central Park West at 79th St., New York 24, N.Y.):

Sponsors research and arranges exhibitions; the Department of Anthropology has sponsored archaeological expeditions to Pakistan and Thailand. *Pubs*: includes *Excavations in W. Pakistan;* Anthropological papers of the American Museum of Natural History.

Asian Cultural Exchange Foundation, Inc., (4700 Morgan Dr., Chevy Chase, Md.):

Founded 1953; has a President; carries on a programme of Cultural exchange between countries of Asia and the U.S.; particularly concentrates on collections of Asian art for use at American schools and loans them for exhibitions.

Association for Asian Studies, Inc., (P. O. Box 2067, Ann Arbor, Mich.):

Founded in 1948 as The Far Eastern Association, Inc., reorganised in 1957 as the *Association for Asian Studies;* consists of individual scholar members and has a Secretary; conducts annual meetings where Asian studies in the form of research papers are discussed; sponsors special projects like U Nu Lectureship in Burmese culture; has a Committee on South Asia studies which initiated a programme in 1955 devoted to research in South Asian studies; its Sub-Committee worked the Deccan College (Poona, India) language programme of research in Indian dialects; *Pubs*: among others *Journal of Asian Studies* (5 issues a year); *South Asia Studies Newsletter* (occasional).

Chicago Natural History Museum (Roosevelt Rd., at Lake Shore Dr., Chicago 5, Ill. U.S.A.) :

Founded 1893; formerly Field Museum of Natural History; consists of members with a Director. The Department of Anthropology has a Curator for Asiatic archaeology and Ethnology covering the S.E. Asian region among others; has collections of East Asia; the Library section assisted by the Department in the cataloguing and classification of nearly 10,000 volumes in its Asian language collections of anthropological literature. The Pacific Research Laboratory maintains ethnological materials from Indonesia, the Philippines. *Pubs*: *Anual Report*; *Chicago Natural History Museum Bulletin* (Monthly).

UNIVERSITY :

University of Chicago (Chicago 37, Illinois):

The Committee on Far Eastern Civilizations initiated a programme in 1952 of studies in Anthropology, art, geography, history, international relations, language, literature, religion and sociology; geographical coverage, Japan, Korea, China, Philippines, Viet Nam, Cambodia, Laos, Thailand, Malaya, Indonesia, Burma. The Committee on South Asia Studies initiated in 1954 a programme of studies in Anthropology, geography, history, language, philosophy, political science, religion and sociology; Philippines, Viet Nam, Cambodia, Laos, Thailand, Malaya, Indonesia, Burma, Ceylon, India, Pakistan and Afghanistan are the areas covered. The Committee coordinates research and training on South Asia in various departments of the University. The Department of Oriental Languages and Literatures begun in 1915 provides a programme of studies in archaeology, history, language, literature and philosophy; the Philippine Studies Programme at the Department of Anthropology initiated in 1953 and conducted in cooperation with the Newberry Library and *The Chicago Natural History Museum* undertakes a study of the society and culture of the Philippine islands and related areas of Southeast Asia. The Research Centre in Economic Development and Cultural Change publishes a journal *Economic Development and Cultural Change* designed for discussion of problems in the field of economic development and cultural change and is concerned with underdeveloped areas throughout the world including the countries of Asia. The Research Programme on Intercultural Relations at the Department

of Anthropology embraces China, Indonesia, India, Pakistan and Afghanistan. The programme initiated in 1952 sponsors library and field research, holding conferences of interested scholars and training specialists in the field of intercultural relations. Publications: *Comparative Studies of Cultures and Civilizations; Islam: Essays in the Nature and Growth of a Cultural Tradition, Language in Culture, The Little Community, Studies in Islamic Cultural History, Village India* etc. Library resources include The Far Eastern Library with a collection of 120,000 volumes, The Art Institute of Chicago, The Chicago Natural History Museum and the Newberry Library.

University of Pennsylvania (Philadelphia 4, Pa):

The Department of Oriental Studies offers a programme of study leading to the Master's and doctor's degrees in oriental studies covering archaeology, history, language, literature, philosophy and religion; geographical coverage: Japan, Korea, China, Ceylon, India, Nepal, Afghanistan and languages of instruction are Chinese, Dravidian, Hindi, Indo-Aryan, Japanese, Pali, Persian, Prakrit, Sanskrit; adequate library for research purposes. The Department of South Asia Regional Studies initiated in 1948 a programme of studies covering Anthropology, art, economics, geography, history (political and cultural), language, linguistics, literature, political science and sociology. Asian Language instruction: Bengali, Hindi, Malayālam, Pāli, Persian, Prakrit, Sanskrit, Singhalese, Tamil, Telugu, Urdu. Geographical coverage, Ceylon, India, Nepal, Pakistan and Afghanistan. The University Museum maintains extensive archaeological collections from India and China and ethnological collections from Southeast Asia and the islands of the Pacific. It also sponsors archaeological and ethnological expeditions to various Asian countries.

SECTION IV (B): SCHOLARS AND ARTISTS

GREAT BRITAIN

CULTURE:

Lohuizen-De Leeuw (Dr. Mrs.) J. E. Van (Lecturer in Indian Art and Archaeology, Cambridge University, Cambridge, U.K.):

Born in Amsterdam (Holland) 1919; B.A. University of Leiden, M.A. and Ph.D., University of Utrecht; Corresponding member of the Dutch Royal Academy and of École Française d'Extreme-Orient; Virginia Gilderslewe Fellow, 1951-52 and Vibert Douglas Fellow, 1957-58; research interest in South-Asian Culture, especally Art and Archaeology; delivers regular lectures at the Cambridge University and during Spring at the Sorbonne, Paris. Holds a good library on Indian and S. E. Asian art and archaeology. Pubs.: *The Scythian Period,* Leiden, 1949, and many learned articles of cultural interest to standard periodicals; now working on *Kṛṣṇa in Indonesia.*

INDIA

ANTHROPOLOGY:

Dinesh Chandra Roy (Labour Welfare Officer, P. O. Dhowlajhora, T.E., Dr. Jalpaiguri, W. Bengal):

Born in Jalpaiguri in 1931; graduate and Post-graduate Diploma holder in Social work of the Calcutta University. As Labour Welfare Officer conducts field work in the language, arts and culture of tribal people like, Munda, Ho, Lahora etc. Is preparing a paper on Dance and Drama of tribal people who migrated to West Bengal Tea Plantation.

ART:

Doshi, V. Balakrishna (Ahmedabad, India):

Leading young architect. Born in Poona, 1927. Education at Fergusson College, Poona (1945), Institute of Modern Art, Poona and J. J. School of Art, Bombay; visited England in 1950 and by self learning qualified and became associate member of the Royal

Institute of British architects, London; joined as disciple the famous French architect Le Corbusier at Paris and worked with him for three years; after his return to India supervised the construction of Chandigarh as Le Corbusier's representative. His pet projects are the High Court building, the Raj Bhavan, the City Centre and the peons' low-cost houses. Has recently started a new organization, *Vāstu-Śilpa* at Ahmedabad which will integrate and promote several aspects of architecture and related arts. The Graham Foundation for Advanced Studies in the Fine Arts, Chicago (Illinois) awarded him for 1958-59 a ten thousand dollar Fellowship. He has been chosen to represent India at the International Congress of Modern Architects at Rotterdam in 1959.

Krishna Reddi, N. (Chittoor): Well known artist now in his early thirties. Born in Chittoor (Andhra Pradesh); training in the art under Nandlal Bose and other masters; worked as Art Master at Kalāksetra, Adyar, Madras; though rooted in Indian tradition is influenced by modern experimenters of Italy, France and Netherlands; has tried his hand at Chinese and Japanese woodwork; has exhibited his works at a number of art centres in Europe; is now on a visit to the U.S.

ARTS AND CRAFTS:

Bhattacarya, Hem Chandra (Bharatpur, Murshidabad District, India):

Born 1879 in Bahadurpur village near Baluchar, modern Jiyagan. After his student's career took to the traditional art of Baluchar Bootidar Sari weaving as disciple under Dubraj Das, the originator of the art; soon became an adept in it; has made original contributions to the evolution of artistic designs in silk; won prizes for design work at the World Industrial Exhibitions at Paris in 1903, 1905 and 1906. Taught for some time the technique of the art at the Berhampore Textile College. The Government of West Bengal honoured him with a reward of Rs. 2000/- in recognition of his mastery in this particular craftsmanship.

Sen, Sureshwar (Design Research Section, Government College of Arts and Crafts, Lucknow, India):

Artist Designer; fields of interest Arts and Crafts, particularly textiles, pottery, brassware, woodwork and folk-arts; gives lectures

periodically on arts and crafts at the Government college of Arts and crafts; practical work in evolving and executing new designs in arts and crafts; has published a paper on Rumanian Handicrafts.

DANCE:

Campakulam Pillai, Pachu (Kerala State):

Kathakali dancer. Many of his relatives are Kathakali artists; started learning the art at 13; after seven years practice under Paramu Pillai began to give performances; has a good knowledge of the stage and authentic modes of presentation.

Candrasekharan, K. ('Pratibha', Nṛttakalākendra, Vazhuthacaud, Trivandrum):

Professional Dancer. Born Trivandrum 1918; has received University education and training in Dance, Painting and Sculpture; runs an Institute to promote Indian Dance Art; has published articles on Dance in Malayāyam periodicals; pandering to popular tastes and untrained teachers, he thinks are mostly responsible for the deterioration of the traditional dance art.

Guru Haobam Atomba Singh: (Central College of Dance, Manipur):

Noted exponent of the Maṇipuri style of dancing. Born of a family of dancers and dance teachers; training under expert masters of Maṇipuri dancing and music; time-honoured traditionalist of Rās dancing; has toured various parts of Bengal and Assam as teacher of the troupe formed at the instance of Chura Chand Singhon on the occasion of the visit of the Prince of Wales; at the invitation of Dr. Rabindranath Tagore taught dancing at Śānti-Niketan for 3 years; later has taught the art at various institutions in Calcutta, Shillong and other places; Sangīt Nāṭak Akadami award for Maṇipuri dancing, 1957-58.

Karunakaran Nair, Kudamalūr (Kerala State):

A talented artist in Kathakali dance, particularly in the feminine role. Born Kudamalur (Kerala State) 1914; began learning the art at 12; trained under many masters, Rama Panickar,

Kavalappara Narayanan Nair and Thottam Sankaran Nambudri; has given performances in many cities in India; recipient of many awards; Rabindranath Tagore was his admirer; conducts classes in the art at Quilon.

Krishnan Nair (Kerala State):

Kathakali artist; early training under Chandu Panicker and in the Kerala Kalā Maṇḍalam; toured India with Madame Stan Harding and performed in Burma; gives now about 20 performances a month and is well established; teaches the art in the town, Alwaye; an expert in the art, can recreate on the stage the varied forms of the celestial, human characters and wild animals in a vivid manner.

Kunchu Nair, Vazhenkata (Kerala State):

Kathakali dancer; Born Kerala State, 1909; learnt the art under Ramunni Menon, Koppan Nair and Govinda Pisharoti; is famous for the role of Paraśurāma and good at the roles of Rāvaṇa, Sugrīva, Kīcaka and Bāhuka (Purāṇic characters).

Kunjan Panickar, Kurichi (Kerala State):

Seventy-one years old; studied the art under his uncle Vehayaniya Panickar; has been in the field for the past 50 years nearly; vigour and life in his roles of Hamsam, Hanumān, Kattala, Nārada, Brāhmaṇa, Kṛṣṇa, etc.

Kutty Krishnan (Kerala State):

Kathakali artist. Born Kunnamangalam (Kerala State) 1920; learnt the art from his seventh year under Raghavan Pillai Asan, Katchu Pillai Panicker Asan and Guru Sankaran Nambudri; performances from his tenth year; toured India in 1936; selected in 1937 as member of the Travancore Palace Kathakali troupe; served at the request of the late Madam Menaka as Kathakali teacher in her Khandala Dance Centre from 1939-44; since then in Bombay teaching and performing the art; initiated the Nṛtya Darpaṇa Society in collaboration with Shirin Vajifdar; himself and Shirin Vajifdar led the Nṛtya Darpaṇa troupe in Europe and

major cities of India and Ceylon; was member of the Government of India's cultural delegation to China in 1955.

Maharaj Shambhoo (Bhāratīya Kala Kendra, Delhi):

Belongs to the traditional family of dancers known as "Lucknow Gharana"; an outstanding exponent of the Kathak technique who executes with perfection intricate parans and bols; his foot-work is delicate and expressive of subtle variations; excels in Abhinaya and Bhāva, particularly the latter. Got the Sangīt Nāṭak Akadami award, 1953.

Narayan Kutty Panicker Kizhakke Kalam (Bharatiya Nritya Kala Mandir, Patna-1, India):

Dancer; born in Triplamunda, Paraseri, (Kerala State) 1931; traditional training in Kathakali art for 10 years; Professor of Kathakali in Bharatiya Nritya Kala Mandir, Patna; holds some books nnd manuscripts on Kathakali dance.

Raghavan Nair (Kerala State):

Kathakali dancer; trained in the art from early age under Guru Karunākara Panicker and Guru Ramunni Menon at Kottakal in Kerala; has travelled over India and Africa with important troupes; has appeared in several dance-dramas in Bombay; a much respected teacher of dance art.

Raghavan Pillai (Kerala State):

Kathakali Dancer. Born Pallippatt in Kerala State 1900; general schooling up to 16 years and training under experts in Kathakali art like Guru Palliampil Velu Pillai, Kesava Panciker Asan and Mathur Kunju Pillai Panicker; performances from 1923; became a teacher in the art also from 1929; has trained many successful actors in the art; started a school of his own in Kathakali in 1933; his troupe known as Jayadambika Vilas Kathakali Yogam; also a social worker.

Raman Kutty Marar Kottathengayil Marath (Bharatiya Nritya Kala Mandir, Patna-1, India):

Artist. Born in Elamkunnapazha, (Kerala State) 1925; traditional training in music, vocal and instrumental of Kathakali art as also some training in crafts and painting; went to China with Mahakavi Vallathol, the well-known Kerala litterateur and Kathakali artist; Instrumentalist at Bhāratīya Nritya Kalā Mandir.

Raman Nair, Kutty (Kerala State):

Made his debut at 11 in Kathakali dance; training under Ramunni Menon, and later at the Kerala Kalā Maṇḍalam where he became a teacher in the art; now in his 21st year; has travelled to Russia, China, Eastern Europe and Malaya.

Ramunni Nair Asān (Kerala State):

Kathakali Dancer. 78 years of age; his father under whom he learnt the art was a well-known Kathakali artist and held a prominent place in the Kuttipuram Kathakali yogam; as member of the Kadattanadu Yogam, he is not allowed to leave that locality and so his name is restricted to that area.

Raman Pillai, Chenganoor (Kerala State):

Famous for his 'Katti' dance, though equally capable in other roles. 72 years old; a versatile artist plays with vigour and is fastidious about costumes and musical accompaniment; his father a good make-up artist; studied the art for three years under Kesava Panicker, then for another seven years under Kunjukrishnan Panicker and Kunju Pillai Panicker. Haripad Ramakrishna Pillai and Mankompu Sivasankara Pillai are his disciples.

Shivaram Ananda (Kerala State):

Had his training in Kathakali art at the Kerala Kalā Maṇḍalam; has given performances to audiences in Australia, Japan and America; has appeared several times on U. S. Television; his technique combines classical stipulations and modern requirements; his Lotus Dance and Peacock dance are very popular in the West; his wife Janaki Devi is also a dancer of talent.

Unni Krisṇa Variar Kizhakkepat Variath (Bhāratīya Nritya Kala Mandir, Patna-1, India):

Music Teacher; born in Killimangalam, (Kerala State) 1928; training in Kathakali dance and Music for 20 years; Music teacher at Bhāratīya Nritya Kalā Mandir, Patna.

Viṣṇu Nambudri, Mankulam (Kerala State, India):

Kathakali dancer. Born Kīnikad (Central Travancore); 48 years old; his father Kesavan Nambudri a great artist; studied the art of Kathakali from early childhood under famour artists, Thottam Sankaran Nambudri, Kochu Pillai Panickar, Kurichi Kunjan Panickar; well read in Sanskrit and can create original situations; noted for his roles as Bhīma, Ambarīṣa, Dharmaputra, Narakāsura, Brahmā etc.; has travelled widely.

DRAMA:

Ahindra Choudhari (West Bengal):

Noted contemporary actor; first appeared on the stage at a College function and took part in amateur dramatic performances; helped the formation of the Dramatic Society in Calcutta, 1918; organized a film company in 1921 and produced the silent film 'Soul of a slave'; joined the professional stage in 1923; dominant role in the development of the Bengal stage; famous for portrayal of different characters in his various roles on the stage and screen; President of the Artists' Association of Bengal and Dean of Faculty of Drama at the Academy of Dance, Drama and Music, West Bengal. Sangīt Nāṭak Akadami award for Acting, 1957-58.

Gopalaratnam, V. C. (Madras):

A pioneer of the Modern Tamil theatre and collaborated with Mr. P. Sambanda Mudaliyar, noted playwright and actor for the resuscitation of the Tamil stage; (member of the Madras State Sangīta Naṭaka Sangam) both playwright and actor.

Sahasranāmam, S. V. (Madras):

A great Tamil actor, who has done much to the cause of the Tamil theatre; labours to popularize improvements of the stage

and bringing it nearer to modern technique and presentation. The Madras State Sangīta Nāṭaka Sangham approved his scheme for training course in stagecraft and with its grant, he has been working to improve the standards. *Thēroṭṭi Magan, Light and Darkness,* are two dramas so often staged by him in most places in Tamilnad.

Viranna, Gubbi, (Mysore):

Noted actor; 65 years of age; connected with dramatic associations since 1896; one of the senior-most comedians; title of 'Natak Ratna' awarded by H. H. the Maharaja of Mysore; Member of the Mysore State Legislative Council. Got the Sangīt Nāṭak Akadami Award, 1955.

LITERATURE:

Kameswara Rao, Bhamidipati (Andhrapradesh):

A great Telugu humorist; the foibles of society, of Andhras in particular, the superficialities of the half-educated youth, the rootless character of the modern man, the poor plight of the pedagogue are mirrored in his plays, skits and talks in Telugu language; a pioneer in the art of humorous writing as a serious branch of modern Telugu literature; was a schoolmaster for over three decades; also a keen student of music; *Tyāgarāja looks into himself, Prahlāda Bhakta Vijayam, Nowkā Caritram,* Translations of the plays of Moliére, Maeterlinck, *Aesop's Fables, Tolstoy's Tales, Mricchakaṭika, Mudrārākṣasa* are some of his works. Though influenced by Western culture his roots were native. Died recently in his 60th year.

MUSIC:

Alauddin Khan Ustad, (East Pakistan):

Talented and versatile musician of India. Born in Tripura district in E. Pakistan 1869; has suffered severe ordeals in early days on account of his passion for music which began in his seventh year; learnt the art under several masters, Nonugopal of Calcutta, Amrit Lal Datta, Hazari Ustad, Nandlal, etc. Ahmed Ali Khan his first real *guru* who taught him for four years; accompanied him all over India playing on the tabla and violin; went to Ram-

pur at seventeen and by generosity of the then Nawab became the disciple of his celebrated court musician Wazir Khan under whom he learnt for fifteen years. A master artist who can play on various instruments, the violin, the tabla, the sitar, the mridangam, but loves the sarod most of all. Ali Akbar Khan, the famous sarodist is his son, Ravi Shankar, the well-known sitarist his son-in-law, Panna Lal Ghosh, the eminent flutist, his disciple; his daughter, Annapoorna, is a talented musician. Has a keen sympathy for Western music.

Anantakṛṣṇa Śarma, R. (Oriental Institute, Tirupati, S. India):

Musician and musicologist; born at Rallapalle, 1893; studied Sanskrit and Telugu; training in music under Śrī Karigiri Royar Chikka Ramarao and Biḍāram Kṛṣṇappa; learnt vocal music, violin and *vīṇā;* court musician and composer in Sanskrit at Mysore; served the Mysore University for 38 years as Telugu lecturer; now Reader in Music at the Śrī Venkaṭēśvara Oriental Institute, Tirupati; has been editing in notation the songs of the great Tallappākam composers; award of honour and merit from the Madras Music Academy Sadas, 1957.

Angappa Pillai, P. N. (Madras State):

Nāgasvaram player. Born at Perambalur 1889; started learning Nāgasvaram under his grandfather Rangaswamy; began playing from his 12th year; further training under Nāgasvara Vidvān Rangaswami of Lalgudi; a distinguished player on the instrument and a popular figure in the great temple festivals of South India; award of honour and merit from the Madras Music Academy Sadas, 1957.

Apparao, Vissa, (c/o The Music Academy, Madras):

Musicologist. Born in 1884 at Peddapuram (East Godavari district); graduated from the Presidency College, Madras; was Professor of Physics, Principal, Arts College, Rajahmundry, and of the University College, Waltair; Member of the Music Academy from the very beginning and collaborator with the Academy's Teachers' College of Music; connected with music and dance institutions in Andhra; Member of the Andhra Pradesh Sangīt Nāṭak Academy; publisher and exponent of rare *kritis* of Tyāga-

rājā and Kṣetrajña; has written several articles on music and dance; recipient of honour and merit from the Music Academy Vidvat Sadas, 1959.

Burhanpurkar, Govindrao, (N. India):

Belongs to the traditional *paramparā* of the famous Nana Sahib Panse Gharana; over 70 years of age; the oldest Pakhawaj player (accompaniment) living; an outstanding exponent of the technique of Pakhawaj and Tabla; a solo performer of rare quality; also a scholar of eminence; trained many disciples; has written several books on the Pakahawaj and Tabla. Got the Sangīt Nāṭak Akadami Award, 1955.

Burman Deb Sacin, (Bengal):

Film Musician. Born at Comilla in 1906; son of Maharaj Kumar Navadwip Chandra Deb Burman of Tripura; graduate of the Calcutta University; thorough grounding in the classical tradition under K. C. Dey and such masters as Ustad Allaudin Khan and Ustad Badal Khan; was closely associated with Dr. Rabindra Nath Tagore; an eminent authority on folk music; unorthodox experimentation in the field of music; yet his contribution to the development of film music marked by richness and variety of folk and classical tradition with a distinctive form; Sangīt Nāṭak Akadami award for Film Music direction 1957-58.

Ganesh, Ramachandra Behere Bua, (Ratnagiri District, India):

Born 1890 at Kurghe (Ratnagiri District); outstanding exponent of Hindustani vocal music; disciple of the late Khan Sahib Abdul Karim Khan; also training under Ustad Rajbali Khan of Dewas and Bhaskar Rao Bakhle; teacher at the Sangit Vidyālaya of Ustad Abdul Karim Khan, 1918; possessed of a deep and resonant voice, noted for his 'gayaki' rendered with depth of feeling. Sangīt Nāṭak Akadami Award for Hindustani vocal music, 1957-58.

Ghulam Ali Khan, Bade (N. India):

Hindustani vocal musician. Born at Lahore 1901 in a family steeped in musical traditions; tutelage for 15 years from 7th under

Khan Saheb Khan of Patiala and his own father, Khan Saheb Ali Bux, and others; one of best musicians to-day who has popularized the Patiala Gharana style of Hindustani classical music; Thumris his forte; noted for sweetness of voice and virtuosity and feeling in style; also a composer.

Hafiz Ahmed Khan, (c/o All-India Radio, Bombay):

Belongs to Seheswan school of Khayal music. 31 years old; preliminary music lessons from his father; later under Ustad Fidia Hussain Khan and Ustad Nisar Hussain Khan; well-versed both in classical and light music forms; Khayal singing his forte.

Joshi, Anant Manohar, (Gwalior):

A teacher of music for over 30 years; over 80 years of age and now in retirement; an outstanding exponent of style and technique of the Khayal, his forte; his Tans noted for variety, dexterity and grace; his gayaki belongs to what is known as 'Hadoo Hassoo Khan Gharana' of Gwalior and is dignified, enchanting, full of depth and sustaining appeal. Got the Sangīt Nāṭak Akadami Award, 1955.

Joshi, Gajanan Rao, (c/o All-India Radio, Bombay):

Comes of a family of musicians. An accomplished vocalist and violinist. Received training mainly from his gifted father; now a Sangit Salahakar on the A.I.R., Bombay.

Kalyāṇakṛṣṇa Bhāgavatar, M.A., (Central College of Carnatic Music, Madras, S. India):

Comes of a noted musical family; his grandfather after whom he is named was Āsthāna Vidvān in the Travancore palace; Bhāgavatar first learnt vocal music from his father, M. K. Anantarama Bhāgavatar of Palghat; at 16 he also started playing vīṇā. With a rich repertoire, Mr. Bhāgavatar is both a vocalist and vīṇa player of repute.

Khan Ali Yusuf, (North India):

Hindustani Sitar instrumentalist; 81 years old, an exponent of the Masit Khanj Bāj; his rendering of 'Thumri Ang' sweet and melodious; noted for his innovations but true to tradition; was invited to perform at the Coronation of King Geoge V; Sangīt Nāṭaka Akadami Award, 1958.

Khote, Srimati Duga, (Bombay):

Film actress. Born 1905; graduated from Bombay University; first educated lady of the Indian screen; a Radio star of repute; film career for over two decades; successful director of films and has produced documentaries; has travelled widely in Europe, Asia and Far East; was Member of the first Indian Film Delegation to U.S.S.R., and to the People's Republic of China on behalf of the Indian Women's Federation; keenly interested in classical music; Sangīt Nāṭak Akadami Award, 1957-58 for Film acting.

Krishnamurti Sastri, Budalur, (Central College of Carnatic Music, Madras):

An eminent Gōṭṭuvādyam instrumentalist of the Carnatic school of music. Born at Aṇḍanallūr (Tanjore Dist.), 1896 of family of traditional musicians; learnt vocal music from his father, Seturāma Śāstrigal, a Harikathā performer, later from Kōnērirājapuram Vaidyanātha Iyer and Muthiah Bhāgavathar; and Gōṭṭuvādyam playing from the famous Sakhārām Rao; has been giving concerts for the last 38 years; has a passion for research and has developed a style of his own; Sangīt Nāṭaka Akadami Award for instrumental music (Gōṭṭuvādyam), 1957-58; now lecturer at Kalākṣetra, Adyar, and the Central College of Carnatic Music.

Mani Iyer, Madurai, (Soliappa Mudali Street, Madras-4):

Vocalist of the Carnatic school of Indian music. Born in Madura 1912 and son of reputed musician, Ramaswami Iyer and nephew of the famous Madura Puṣpavanam; general education up to First Form; learnt the art from his father, Sri Rājam Bhāgavatar, Gāyaka Śikhāmaṇi Muthiah Bhāgavatar at the Tyāgarāja Vidyālayam; performances from 12th year; unique style in *svara* singing and *niraval;* title Gāna Kalādhara, 1943.

Narayanaswamy, K. S. (S. S. T. Academy of Music, Trivandrum):

Professor of Instrumental (Vīṇa) Music. Born at Palghat, 1914; working knowledge in English, Tamil and Malayalam; training in traditional music at the Aṇṇamalai University and a Sangītabhūṣan of that University; was on the Cultural Delegation to the Soviet Union; assisted in the preparation of volumes in the Tamil Iśai series of the Annamalai University as also the Svāti Tirunāḷ Kritimālā of the Government of Travancore.

Parthasarathy, T. S. (5, Maharaja Surya Rao Road, Madras-18):

Music critic and author. Born at Madras, 1913; Graduate of the Calcutta University; training in Carnatic music and a student of Bharata Nāṭyam; Railway Officer in the Southern Railways; writes articles on music to various journals and reviews books; also author of four books in Tamil, Telugu and English; holds old manuscripts of Tyāgarāja's compositions and out-of-print editions of musical works in Sanskrit, Telugu and Kannada.

Ramadoss Rao, (Annamalai University, Annamalainagar, S. India):

Mṛdangam player. Born in 1899; learnt Mṛdangam from Tanjore Babu Rao; has accompanied vocal and instrumental concerts of all leading musicians and Harikathā performers; professor of Mṛdangam from 1950 at the College of Music of the Annamalai University; recipient of honour and merit from the Music Academy's Vidvat Sadas, 1959.

Ramalinga Bhāgavatar, K., (Madras State):

Musician. Born at Tiruvāḍuturai (Tanjore district) of a family of musicians; learnt music from his brother, the late Sangīta Kalānidhi Vedānta Bhāgavatar; has been giving performances for the past 15 years and has been working on the *kṛtis* of Śrī Muttusvāmi Dīkṣitar and their propagation; award of honour and merit from the Music Academy Sadas, 1957.

Ranade, Ganesh Hari, (71/C, Naranpeth, Poona-2):

Born Sangli (Bombay State), 1897; B.Sc. with Physics and Mathematics and studied Sanskrit in old style; now a Lecturer in Physics; training in traditional northern school of Indian music (vocal) under disciples of Pandit Viṣṇu Digambar Paluskar; teaches vocal music to aspirants and guides them free; holds one manuscript of old Gwalior Chijas and 300 of the Bademiya or Gokhale Gharana in Notation, in very rare *rāgas* prevalent in the 18th century and still sung only in Gokhale Gharana; published *Hindustani Music,* an outline of its physics and Aesthetics, 1951 (Luzac & Co., London) and articles in English and Marathi. Believes Indian music has a bright future with the growing appreciation from foreign scholars; Tāla aspect and its varieties neglected now, and need revival; instrumental music is on the wane.

Rangu Iyengar, Śākkōṭṭai, (Madras State):

Mṛdanga player. Born in 1898 of a family of Sanskrit and Music scholars of Kumbakonam; started learning Mṛdangam in his 13th year first under Śrī Śrī Jagannātha Bhāgavathar of Kumbakonam and then under Śrī Rangaswami Iyengar of Puduccēri; has accompanied all the leading vocalists in the field of Carnatic music of the past and present generations; award of honour and merit from the Madras Music Academy Sadas, 1957.

Ṣanmugavaḍivu, (Madras):

Lady musician; born 1889 of a family devoted to music; first training in vocal music under Karūr Venkatarāma Bhāgavatar; took to *vīṇā* later and began giving *vīṇā* recitals from 15th year; has given a number of performances since then; award of honour and merit from the Madras Music Academy Sadas, 1957.

Sohan Singh, Sardar, c/o All-India Radio, Jullundur, India):

Musician; born Qila Raipur (Ludhiana District, India) 1914; a working knowledge of Hindi, Punjabi and English; training in traditional vocal music under late Ustad Faiyaz Khan of Baroda; artist of All India Radio, Jullundar; has written programmes of classical music for it.

Srikantan, R. K., (c/o All-India Radio, Bangalore):

Belongs to a family of distinguished musicians of Mysore; Vocalist; is now in his thirties; grandson of Vīṇa Nārāyaṇappa, a contemporary of the great Vīṇa Śeṣaṇṇa of Mysore; early training from his father in the art and later from his brother; graduate of the University of Mysore.

Subbalakshmi, M. S., (Madras, S. India):

One of the best known and popular exponents of Carnatic music; comes of a hereditary family of musicians; her mother Ṣanmuga Vadivu, a *Vīṇā* player; has a large repertoire of the *Kṛtis* of all great composers of Carnatic music; also well-known for her melodious rendering of *Bhajans;* awarded Padma Bhūṣan title by the Government of India, 1958.

Subramania Iyer, Muśiri, (4, Oliver Road, Madras-4, S. India):

Vocal musician of the Carnatic school. Born at Muśiri, (Trichinopoly district) 1899; son of a musician and Sanskrit scholar, Śankara Śāstri; High school and collegiate education till his 17th year; then learnt the traditional art of music under S. Narayanaswami Iyer, Karur Chinnaswami Iyer (Violinist), and Vidvān Sabheśa Iyer; went on a musical tour all over India, Ceylon and the Federated Malay States; visited South Africa in 1938; has acted in a cine picture :Tukārām'; title Sangīta Kalānidhi; presided over the Music Academy Conference, Madras 1939; Āsthāna Vidvan of Travancore court 1940; got the Sangīt Nāṭak Akadami award; associated with University academic bodies for Music, now Principal of the Central College of Carnatic Music, Madras.

Subramania Pillai, Chittoor (Appu Mudali Street, Mylapore, Madras-4, S. India):

Vocal musician of the traditional Carnatic school of music. Born in Punganur (Chittoor district) 1898 of a family of musicians; general education till 1st form; training in the art from the 5th year; devout disciple of the well-known Conjeevaram Nayina Pilliai; known for his elaboration of *apūrva rāgas;* titles Iśai Mannar, 1941, Sangīta Kalānidhi, 1954; presided over the Music Academy Conference, Madras, 1954.

Sumitranandan (Bharatiya Nritya Kala Mandir, Chhajubagh, Patna-1):

Mridang (Percussion instrument) teacher; born of Lakhawar (Gaya district, Bihar State) 1931; high school general education and training in traditional dance and musical instruments like, Maddalam, Mridangam and Khole; suggests that the Sangit Nāṭaka Akadami and its regional branches serving as Inspectorates to protect regionl classical dances from modern adulteration and ensure qualified teachers in the art at the many institutions in India.

Tagore, Mohan Daksina (c/o All India Radio, Calcutta, India):

Born in 1916. A member of the Tagore family; has inherited his musical talents from his forefathers and handles with equal ease four instruments, Tarit, Vīṇā, Dilruba, Sitar and Tarsahnai; early training under Chhotey Khan; later became disciple of Suresh Candra Cakravarti; is now on the staff of the A.I.R., Calcutta.

Venkatarama Aiyar, Tinniyam (c/o The Music Academy, Madras, S. India):

Vocalist and mṛdangam player. Born in 1900 at Tinniyam village (Trichinopoly district) of a family devoted to Vedādhyayana and Tamil studies; began his practice of music in his eighth year; has specialized in the intricacies of *laya;* has accompanied distinguished performers in vocal music and *Harikathā;* also a capable teacher and has trained a large number of mṛdangam artistes and vocalists; recipient of honour and merit from the Music Academy Vidvat Sadas, 1959.

Venkatarama Bhagavatar, Ennappadam (c/o The Music Academy, Madras, S. India):

Born in 1880 at Ennappadam in Cochin State of a family devoted to music and Sanskrit learning; commenced learning music under expert masters; recipient of honours at the courts of the former States of Cochin, Travancore and Mysore; composer of several new pieces including a *Rāgamālika* in 108 rāgas; gives performances in music; also a Harikathā performer; recipient of the award of honour and merit from the Vidvat Sadas of the Music Acaedmy, Madras, 1959.

Venkataramiah, K. S. (10, Kuppuswami St., Madras-17):

Violinist. Popularly known as 'Papa'; a pupil of the late famous Tiruchi Govindaswami Pillai (violinist); well known for his *rāga bhāva* and models his playing on the old Carnatic style.

Vilayat Hussain Khan (c/o To All India Radio, Bombay):

Musician. 60 years old; a representative of the Agra Gharana; early training in music from his father and others. Noted for his rendering of 'bol-tan' and one of the few Khayal singers who also renders 'ālāp' and Dhammar with equal facility.

Viruswami Pillai, Tiruvadamarudur, P. S. (Tiruvidaimarudur, S. India):

Noted Nāgasvaram player (piper) in the traditional style. Āsthāna Vidvan of Travancore and Tiruvāvaḍuturai Maṭham; had his early training under his father and the famous late violinist Tiruchi Govindaswami Pillai.

Visvanatha Iyer, Mahārājapuram (3, Jambulinga Naicken St., Nungambakkam, Madras-6):

A leading vocalist of the traditional school of Carnatic music. Born in Mahārājapuram (Tanjore district) 1896; training under Umayāḷpuram Swāminātha Iyer and Rangappier; performances from 15th year. Titles, Sangīta Bhūpati and Sangīta Kalānidhi; Presided over the Music Academy Conference, 1945, Madras; winner of Sangīt Nāṭak Akadami award; has established a reputation for rich imagination in improvization and a style replete with aesthetic concepts.

PAINTING:

Dikhole, N. B. (138, Gandhi Nagar, Nagpur, India):

Contemporary creative artist; now in his forties; Diplomate in Art from Sir J. J. School of Art, Bombay (1952); winner of many awards and certificates of merit; held one-man shows in Calcutta (1955) and Poona (1957); holds regularly annual painting exhibitions at Nagpur; owns a studio of his own at Nagpur; Principal, Dikhole's Art Institute, Nagpur. 'Hapy Home', 'Ajanta Caves', 'Pataleshwar, Poona', 'Sangameshwar Temples, Nagpur',

'Excavations of Sarnath', 'Adhasa Temples', Kanchinjunga', 'Fruit Seller', 'Chatty', 'Huts', 'Winter Night' etc., are some of his best works illustrating his talent and versatality in water colour, oil colour paintings and lino cuts.

Hebbar, K. K., (South Kanara, India):

Painter. Born South Kanara 1912; graduate of the J. J. School of Art, Bombay; teacher in the latter institution between 1940 and 1947; went on a study tour to Europe in 1949-50; member of the Indian Art Delegation to Europe, 1953; President of the Art Society of India, member of the Executive Board of the Lalit Kalā Akadami and the Bombay Art Society; Chairman of the Artists' Aid Fund Centre, Bombay; Exhibitor in major art Exhibitions since 1939, the Inter-Asian Exhibition, New Delhi, the Indian Art Exhibition at Burlington House (London), and at other places, Bombay, Switzerland and Paris; winner of top awards like the Bombay Art Society Gold Medal, Gold Medal of the Academy of Fine Arts, Calcutta and the Lalit Kalā Akadami's prizes since 1956; award from the latter, 1958 for 'Mahim Dargah'.

Kaul Manohar (Kashmir): Landscape Painter:

Not a professional. Master of Arts; studied fine arts at the Amar Singh Technical Institute, Srinagar; passed the examination in painting of the City and Guilds Institute, London; exhibited his paintings in New Delhi 1958; "a water-colourist who has not deviated from tradition.... Summer glory, winter's grey desolation, the burgeoning of the spring, rain, these are the multiple faces of nature which Kaul has arrested in their singular innocence, their portentous depth and dream quality".

Uki Barada (New Delhi):

Talented artist and primarily a painter. Founder and General Secretary of the All India Fine Arts and Crafts Society and Secretary of the Lalit Kalā Akadami, New Delhi; at the instance of the Government of India organized an exhibition of modern Indian art in 1934 at the New Burlington Galleries in London; led the first Indian Artists' Delegation to Moscow in 1953; has

organized many art Exhibitions under the auspices of All India Fine Arts and Crafts Society; has visited Europe in response to invitations from different cultural organizations; *Pubs*: *Six Seasons* and articles on Art.

PHILOSOPHY :

Bhagawan Das (Dr.), (Banaras):

Scholar and philosopher. Born 1869. Resigned from Government service and joined the Central Hindu College, Banaras as Honorary Professor in 1898; devoted himself to the study of philosophy and psychology; was the academic head of the Kāśī Vidyāpṭh and was one of the founders of the Banaras Hindu University; made Bharat Ratna in 1955, the highest distinction awarded by the President of India. (d. 18-8-1958). Dedicated his life to study of writings of Indian and Western thinkers, ancient and modern as shown by his numerous publications in Hindi or English covering a wide range; chief among them are *Science of Peace; Emotion; Social Organization; Self; Essential Unity of all Religions; Laws of Manu; Principles of Sanātan Vedic Dharma; Darśan Kā Prayojan.*

Rangachar Svāmi, Mahāvidvan Kali Vangipuram (Tanjore, S. India):

A versatile veteran scholar in Vedantic philosophy. Born 1853 in the Tanjore district; learnt in the traditional style, Veda Alankara, Kāvya, Nāṭaka, Tarka, Vyākaraṇa, Mīmāmsā and Vedānta under reputed masters; examined many in traditional debates (Vākyārtha) as President of the Board of examiners in the former Pudukottah State. His published works are many and he has left behind many of his unpublished manuscripts. Died in his 86th year.

Wadia, A. R., (Kalpana, 96, Marine Drive, Bombay-2, India):

Director, Tata Institute of Social Sciences, Bombay. Born at Bombay, 1888; B.A. (Cantab) and Barrister-at-Law; Professor of Philosophy at the Bombay and Mysore Universities, associated with several Universities in India; President, Indian Philosophical Conference, 1930; author of books on philosophy and religion

and several papers contributed to learned periodicals. A Volume of Essays (Commemoration) presented to him in 1954.

RELIGION :

Hansadevji Maharāj, (India):

An Avadhūta saint. Born Punjab; now 120 years old; renunciation and initiation at Amritsar by his Guru Anubhavadevji in his 12th year; stay, study of śāstras and practice of yoga for several years with him; travelled throughout India on foot visiting holy places and staying with sadhus of all sects; his disciples from all sects, Hindus, Muslims, Parsis etc. Four *āśrams* built for him by his disciples, Kailāsa Āśram in Bihar at Jasidi, Siddha Āśram in Surat, Āśram in Broach and Ūṭi Āśram at Ootacamund; stays at one of these āśrams; Sri K. M. Munshi in touch with him for several years; admired by several princes; feeds in his camp thousands of sādhus.

SOCIOLOGY :

Freed Stanley, A., (Nayabans P.O. Holumbikalan, Delhi)

Born 1927 in Springfield, Ohio, U.S.A., Ph.D. in Anthropology of the University of California, U.S.A., Interested in anthropology and sociology of India; studying the effects of urban employment on the traditional life of an Indian village; has conducted a year's field research in a village in North India.

INDONESIA

PAINTING :

Muchtar But (Djalan Dr. Setiabudhi 246, Bandung, Indonesia):

Painter. Born in Bandung, West Java, 1930. Graduated in 1952; studied at the Fine Art Department, Technical Faculty, Bandung; now Assistant at the Fine Art Department; designs murals for public buildings; won the Stralem Award for Young Artists during the First Asian Artists Exhibition in Tokyo, 1957.

PAKISTAN

MUSIC:

Ahmed Abasuddin (c/o Government of East Pakistan, Dacca):

Well known Folk singer of East Pakistan. Born at Cooch Behar in 1905; has recorded over 300 folk songs with His Master's Voice Gramaphone Company; was deputed by the Government of East Pakistan to the first Regional Music Conference of South East Asia in 1955 at Manila and to the International Music Council held in 1954 at Stuttgart, West Germany; now working as Additional Song Publicity Organizer to the Government of East Pakistan.

PHILIPPINES

SOCIOLOGY:

Malay, Paula Carolina (Mrs.): (15, Gen. de Jesus, Heroes Hills, Quezon City, Phillippines):

Secretary-Treasurer of the Philippine Folklore Society and Researcher of the Community Development Research Council of the University of the Philippines; fields of interest folklore, cultural geography and cultural anthropology. Pubs: *Our Folkways* (jointly with her husband, Armando J. Malay), Bookman, Inc., Manila, 1955; and articles and essays in *Weekly Women's Magazine,* Manila, *Journal of East Asiatic Studies,* The University of Manila etc., at work on *Binuangan, Bulacan,* a study in the causes of poverty in a Tagalog Fishing Barrio from the context of Social geography, and based on field research at the instance of the Community Development Research Council, U.P.; holds jointly with her husband a library of 3,000 titles which include besides works on history, geography, ethnography, folklore, literature, a record of "Matrimonyo", a Tagalog wedding ballad of 400 lines and an unpublished manuscript on the same ballad.

Wilson, Laurence Lee, (48, R. Palma St., Baguio, Philippines):

Anthropologist and member of the Anthropological Society of the Philippines; works under the National Research Council of the Philippines and is associated with Dr. H. Otley Beyer of

Manila, a well-known anthropologist; his endeavours are directed to a synthesis of Western culture with the best elements of Eastern culture; *The Skyland of the Philippines* (1953), *The Art of Planning Cultural Change* (1957), *Apayao Life and Legends* (1947), *Ilongot Life and Legends* (1947) are some of his publications; studies on acculturation, songs and legends are in progress.

U.S.A.

MUSIC :

Cowell, (Dr.) Henry : (U.S.A.) :

Distinguished contemporary American composer. Born in San Francisco of Irish parentage; now in his sixties; evidenced his talent for music even in his teens; dissatisfied with the limited tonal range of the piano he evolved his theory of tone-clusters after many experiments and serious study of the science of tone combinations, rhythm and chord formations; has composed many works and demonstrated his theories and discoveries during his extensive travel in U.S. and Europe from 1920-35; has published a book, *New Musical Resources;* has made a careful study of several Asian musical systems and composed under their inspiration. During his Asian tour in 1956 the Cowells attended and participated in the proceedings of the Annual Conference of the Music Academy, Madras; impressed by the percussion players he instituted a Cowell cup for the best junior Mṛdangam player in the Academy's competitions; inspired by Indian music, particularly Carnatic music on that occasion, he wrote a composition using Indian rāgas and tālas and dedicated it as his 13th Symphony (Madras) to the Academy. This attempt to bring the philosophy and technique of South Indian music within a Western musical framework is, says Dr. Cowell, "to bring together the highest possible levels of music of India and the West so that a new and integrated music can be born of this marriage, entered into in terms of feeling, philosophy and intellectual respect". The Little Orchestra Society of New York composed of 45 musicians under the leadership of Conductor Thomas Scherman presented under the sponsorship of the Madras Music Academy the world premiere of Dr. Cowell's Madras Symphony at the Open Air Theatre, Madras, on 3rd and 4th March 1959.

SOCIOLOGY :

Bruner, M. Edward (Yale University, New Haven, Connecticut, U.S.A.) :

Anthropologist. Born in New York City, 1924, Ph.D. of the University of Chicago, 1954. Now Assistant Professor of Anthropology at the Yale University. Currently engaged in preparing for publication anthropological studies of acculturation and cultural change based on field research during 1957-58 in Sumatra. Has a collection of Batak material culture at the Peabody museum, Yale University.

SECTION V: EXHIBITIONS

INDIAN TEMPLE EXHIBITION, 1957

NEW YORK

The Metropolitan Museum of Art opened its fall season this year with a photographic exhibit of nine of the most important temples of India.

The work of *Life* magazine photographer Eliot Elisofon, the 67 pictures in the exhibition represented the Sāñchī, Ajanta, Ellora, Elephanta, Māmallapuram, Bhuvaneśvara, Konarak, Chittoor, and Tiruvaṇṇāmalai temples.

The pictures in the exhibition were taken under assignment by *Life* magazine for inclusion in the "Art of Indian Asia", a Bollingen Foundation series publication.

The exhibit, which was presented by the Museum's Department of Far Eastern Art, was on view through October 20.

The *Times* critic noted that the temples depicted were constructed during the era when "Hinduism and Buddhism were thriving side by side, each religion modifying the other. All of these temples, though individually dedicated to separate mystical ideals, have a common theme. They are symbols of the tangible presence of the divine essence. Strange and difficult though Indian art may appear to Western eyes, no monuments in the world are more astonishing than these temples crawling with sculpture, often humourous and always spirited and alive. Western appreciation of the peculiar beauties of Indian art is a recent development. Christian prejudice and a devotion to the beautiful and majestic forms of Greek art blinded the eyes of earlier travellers.... It is much due to photographers like Elsofon that the beauty of Indian art has come to be accepted".

(From *American Reporter,* 25-9-57)

INDIA — 1958 EXHIBITION

The first National Exhibition of its kind the India-1958 Exhibition was inaugurated by Prime Minister Nehru at New Delhi on 4th October, 1958. It provided a comprehensive view of industrial development in India since Independence. The major industries in private and public sectors displayed their achievements.

Governmental agencies exhibited a running account of the efforts in planned progress. There were many Pavilions like the Food and Agriculture Pavilion, Delhi Pavilion, Bombay State Pavilion, Small Scale Industries Pavilion, Handloom Pavilion, Tea Board Pavilion, Minerals of India Pavilion, Power and Irrigation Pavilions, Khadi and Village Industries Pavilion. The West Bengal Government Pavilion exhibited a specimen of old Dacca textile workers' art, viz., a 200 year old 5-yard length *sari* weighing 5 tolas only. Made of the finest Mulmul of Dacca, it passes through the loop of a finger-ring. There was also a *Baloochar sari,* once so famous all over the world. The art has died out to-day in India and the Government of West Bengal has persuaded the aged Baloochar artists to help in the revival of the art. The nonagenerian surviving scion of the race of Baloochar artists of India is helping the Government. A coordinated picture of scientific and technological advancement was presented at the Science Pavilion.

In the course of his inaugural speech Prime Minister said that the Exhibition would show some of the tens of thousands of facets of India because India was not only a big country in size, but big in history, big in traditions, big in thought, big in success, big in failure and big in everything that was undertaken. "So, we have the experience of the ages behind us of thought and passion, success and failure and this whole tradition weighs us down occasionally. That is the fate of a country with a long tradition. We cannot get rid of it. We can lay stress on some aspects of it which can strengthen and inspire us and we can try to brush away aspects which are out of date. But it is not easy to do so". He emphasized that the new industrial era was bound to come but it remained, however, to be seen how much India would be able to retain of the old ancient cultural values. He expressed the hope that the seeds sown for the future industrial growth of India would not only bring about the material prosperity of the people but also enable them to grow in the cultural and spiritual spheres.

The Duke of Edinburgh visited the Exhibition on 26-1-1959 and took particular interest in village industries at the Khadi and Village Industries Pavilion.

THE ALL INDIA KHADI, SWADESHI AND INDUSTRIAL EXHIBITION, 1958

The All India Khadi, Swadeshi and Industrial Exhibition of 1958 was on show at Teynampet, Madras. Among the Pavilions

put up two were of particular interest in demonstrating the traditional culture of India.

The All-India Handicrafts Board had put up a Pavilion on 3,000 square feet stall and displayed a wide range of handicrafts from all over the country. Kondapalli toys, Bidri wares, Tanjore plates, Nirmal wares, known for exquisite workmanship and artistic beauty, musical instruments designed at the Sangita Vidyalaya of Madras, oxidised copper wares, ivory and bamboo products were among the exhibits.

The Khadi and Village Industries Pavilion displayed a wide range of fabrics in cotton and silk as also "gift" articles made by the craftsmen in the villages of Tamilnad. The Tamilnad Sarva Seva Sangh, the Gandhi Asram, Tiruchengode cooperated with the Khadi Board in making the Pavilion attractive. It was divided into three sections: the first showed the village surrounding with humble and neat cottages and the development of village industries after the advent of freedom. Products made from the village industries such as gur, khandsari, honey etc. were on display. In the second section demonstrations of spinning on Ambar Chakra and carpet weaving were given. The third displayed a variety of khadi fabrics in different designs, particularly the 'Jari Ponnadai' made of pure Khadi silk. There were also charts with coloured drawings showing how the hand-spun cloth once occupied an important position in the country before advent of foreigners.

TRENDS IN MODERN INDIAN ART — JANUARY 1959

A group of twenty Indian artists put up an Exhibition of 91 works at the Fine Art Gallery, New Delhi, in January 1959. It was styled Trends in Modern Indian Art. Nine of the artists are winners of awards in the past four national exhibitions sponsored by the Lalit Kala Akadami. Some of the works won wide acclamation: Kulkarni's forceful study of 'Fighting Bulls', the mural quality of Paritosh Sen's 'Bengalee marriage', the original conception of Sankho Chaudhary's 'The Woman with Cactus', breaking new ground, the dripped abstraction and sandy textures of Shanti Dave's canvasses and the exploration of suspended forms of Biren De. Critics were agreed that these 91 works are a "representative cross section of modern Indian painting and sculpture truly expressive of diversity, contrariness, complexity, aesthetic asceticism, virtuosity, directness of statement and general ambivalence towards the phenomenal image inherent in Indian painting

to-day". However there were contrary opinions. Some regarded it as 'not only a major exhibition but an event as well' and others derided it as 'the manifesto of twenty Indian artists of how far West they are willing to go'. There was also the feeling that for good or for worse the revolution ushered in by the movement of significant forms must be recognised and that modern idioms have to be accepted. Flight from reality, the escape from meaning, sheer joy of line and colour, liberation from the shackles of observation and the creation of a novel world in which the artist is the sole master of form and colour, these seemed to be the keynote of the works according to some.

(*Cultural News from Asia*, No. 9)

RAVI VARMA ART EXHIBITION, 1958

Sri Vaidyanathan, a follower of the Ravi Varma School of Art and an enthusiast for the revival of the school organized the Ravi Varma Art Exhibition at 56, Harris Road, Madras-2 in October, 1958.

The collection represented almost all phases of life in South India and contained many pictures of gods and goddesses and Purāṇic personages. They demonstrated the mastery over the art which Ravi Varma had developed.

Pieces of modern art were displayed alongside to serve as contrast to Ravi Varma's art to show how the former modern pieces of art made no appeal to the human mind.

Mr. Anantasayanam Iyengar, Speaker, Lok Sabha, New Delhi, appreciating the show pleaded for similar exhibitions in the South and the Centre and advocated the establishment of Ravi Varma Art Galleries at various centres in India.

ROYAL INDIA, PAKISTAN AND CEYLON SOCIETY EXHIBITION, NOVEMBER, 1958

An exhibition of reproductions of frescoes of Ajanta (India) was held by coustesy of Mrs. Katchadourian at the Commonwealth Institute, London. It was arranged by the Royal India, Pakistan and Ceylon Society of which Lord Inchcape is the President. Mrs. Vijayalakshmi Pandit, the Indian High Commissioner in U.K., opened the exhibition. She observed: "In this modern world despite the advance of science, love and friendship are still a

dynamic force and these basic human sentiments are the themes of the frescoes". The exhibits are the collection of the late Mr. Katchadourian a talented painter who died in Paris in 1945, the year of his exhibition at the Cernuschi Mesum. "He loved India and he devoted himself for four years to recreating the ancient art of the temple cave murals. It was his fondest wish and his ambition to bring out from India those frescoes for the entire world to see, enjoy and admire the magnificent creation of Indian art".

About 46 paintings were on view and among them were copies of the Bodhisattva, Tārā, the feminine counterpart of the Bodhisattva, Apsaras (celestial beauties), bull fight, the great elephant procession, a pole game and scenes from Jātaka. 19 productions were of Ajanta, 9 of Bagh, 5 of Bādāmi, 4 of Sittanavāśal, 1 of Kumatki, 5 of Sigiriya and 6 of Polonaurva.

The object of arranging the exhibition was to be of service to those who cannot visit India to see Ajanta frescoes in their originals.

YOUNG AMERICANS 1958

The Museum of Contemporary Crafts of the American Craftsmen's Council in New York put up a highly professional exhibition of handicrafts by young designers in United States. Some of the finest current work in textiles, wood, metals, enamels and ceramics were on display. Eminent art authorities chose 219 specimens out of a total entry of 800 pieces. 114 out of the 219 represented works of American craftsmen under 30 years of age. The show evidenced a growing tendency towards greater and more independent experimentation on the part of young craftsmen and designers and a sounder understanding of technique and materials. An unusual textile exhibit was a fibre and plastic room-divider, a hanging screen. The warp of black wool and biege linen was crossed at intervals by solid bars of translucent Plexiglass, and coloured discs of the same plastic were inserted between woof threads of linen and wool. Other notable exhibits in the textiles included several fine handmade rugs.

THE AUSTRALIAN WOMEN'S WEEKLY INTERNATIONAL PORTRAIT PRIZE EXHIBITION, 1958

The New South Wales Art Gallery, Sydney, Australia put up the Australian Women's Weekly International Portrait Prize

Exhibition to encourage the sales of pictures of international artists in Australia. More than 500 entries were received from 13 countries. The works of Miss Santosh Rohatgi and Miss Neepa Maitra both of Calcutta were praised by viewers. "My Sister Babu" by Miss Neepa Maitra was said to have an exciting quality. It was considered to be a departure from traditional art, following closely the trend of Czechoslovakian artists. The portrait, "Mrs. Kumkum" by Miss Santosh Rohatgi was drawn against the hazy background of the hot Indian sun filtering through the window-panes. The shadowy effect of the scene was offset by the pink blouse, the touch of orange in the sari and the red hair ornament.

—*Sunday Standard,* 2-11-58.

WOMEN'S BAZAAR IN DJAKARTA, 1958

In home decorating and furnishing many new and attractive trends can be seen today, especially in big towns like Djakarta and Bandung. There has just been a Women's Bazaar in Djakarta at which about 40 firms exhibited. Ceramics of good designs and using decorations of Indonesian motifs were very popular with the public. Furnishing materials woven in Bandung have very gay colours and contemporary patterns which compare favourably with imported textiles. And unit furniture is also becoming fashionable, some in natural grained wood, some painted; cushions are made of local foam rubber, lamp shades, again many depicting local scenes, and gaily coloured sisal rugs complete the decor. In the kitchen equipment section were modern cooking stoves run on gas, and cooking demonstrations were given daily. This was to encourage housewives to modernize their menus as well as their interior decorating. Then to give the women themselves a 'new look' fashion shows were held of both kain and kebaja and European styles. Altogether this was a stimulating exhibition; everything displayed, all samples of sweets and foodstuffs, and all refreshments sold, were of local make and judging from the public's interest this shows a healthy trend away from the idea that only imported goods are best. We can make the same things here using the hundred and one local materials which are so plentiful and cheap, and we can exploit the natural craftsmanship of the Indonesian people.

(By courtesy of *Indonesia* Vol. III, No. 6, 1958).

SECTION VI: ARTS AND CRAFTS

DEVELOPMENT OF HANDICRAFTS IN INDIA

The First Five Year Plan, for the first time, gave the planned development of handicrafts a certain shape and sense of direction. A Handicrafts Board was constituted to organise programmes for production and development of handicrafts.

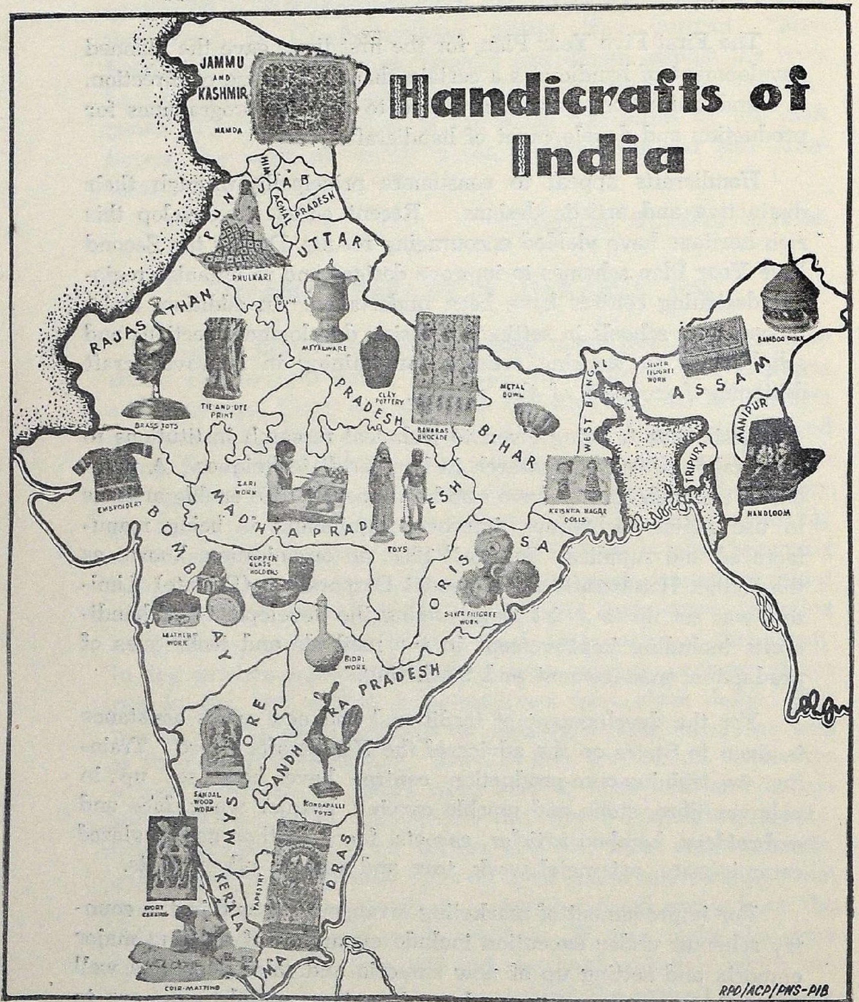
Handicrafts appeal to consumers principally through their distinctive and artistic designs. Recent efforts to develop this rich heritage have yielded encouraging results. During the Second Five Year Plan schemes to improve designs and to organise regional designing centres have been undertaken. In addition, assistance to art schools in setting up design development sections and scholarships to working artisans for training in improved craft designing form part of the scheme.

Assistance is being given to technical research institutions to undertake specialised research in handicraft techniques. A number of research centres have also been opened. To enable artisans to use better techniques, improved equipment is being manufactured and supplied. In April 1958, an organisation, known as the Indian Handicrafts Development Corporation (Private) Limited, was set up to assist in promoting the development of handicrafts including improvement in the methods and techniques of production, management and marketing.

For the development of traditional and new crafts assistance is given to States on the advice of the Handicrafts Board. Training or training-cum-production centres have been set up in palmyra fibre, stone and marble carving, lacquer work, lace and embroidery, bamboo articles, carpets, fancy leather goods, glazed ceramic-ware, art metal work, toys and various other crafts.

For improvement of marketing arrangements within the country schemes under execution include expansion of existing major emporia and setting up of new emporia and sales depots as well as crafts museums at a number of centres; mobile vans are to be used to serve rural markets, fairs and sales shops and shows are being provided at places visited by tourists.

Special attention is also being given to the introduction of the cooperative form of organisation in the marketing of handicrafts. Exports are being developed through participation in international exhibitions and trade fairs, display centres and through various publicity media.



(*By Courtesy of the Press Information Bureau,*
Government of India)

HANDICRAFTS OF INDIA

NORTHERN REGION

Jammu & Kashmir

1. Carpet and Namda
2. Metal and Wood Work (Papier Mache)
3. Embroidery

Punjab

1. Phulkari
2. Ivory Inlay
3. Kangra Pottery
4. Woollen Shawls (Kulu)

Delhi

1. Copper Work
2. Ivory Carving
3. Gold and Silver Thread Embroidery
4. Pottery Work

Uttar Pradesh

1. Nizamabad Black Pottery
2. Banaras Brocade
3. Stone Inlay
4. Chikankari Work
5. Khurja Pottery
6. Saharanpur Woodwork and Inlay
7. Moradabad Metalware

EASTERN REGION

Bihar

1. Applique work on Cloth
2. Metal and Grass Work

West Bengal

1. Krishnagar Dolls and Clay Toys
2. Woven Mats and Kantha
3. Rangoli Work on Floors
4. Prints

Assam

1. Basket Work, Clay and Pith Toys
2. Woven Patterned Cloth
3. Silver Filigree Work

Orissa

1. Stone Carving
2. Pat Painting
3. Applique Work
4. Bone Carving
5. Ikai Work
6. Silver Filigree Work

CENTRAL & SOUTHERN REGIONS

Madhya Pradesh

1. Lacquer Work
2. Lacquer Jewellery
3. Silver Jewellery
4. Indigo Dyeing and Resist Printing
5. Clay Toys (Tribal)
6. Zari Work

Madras & Kerala

1. Metalware—Bronze
2. Tapestry
3. Silk Weaving
4. Gold Jewellery
5. Wood Carving—Toys
6. Bidri Work
7. Mat Weaving
8. Ivory Carving

Mysore

1. Sandalwood Carving
2. Clay Figures
3. Lacquerware
4. Ivory Inlay
5. Bronze Casting

WESTERN REGION

Saurashtra & Kutch

1. Saurashtra Bandani
2. Silver Work
3. Jewellery
4. Dhablas
5. Clay Toys and Pottery
6. Gujerat Bronzes
7. Lacquerware
8. Wood Carving

9. Embroidery
10. Hand Printing
11. Zari Weaving
12. Copper and Leather Work

Maharashtra

1. Weaving
2. Wood Work, Lacquering
3. Embroidery Kasuti

Andhra

1. Bidar
2. Silver Filigree Work
3. Horn and Ivory Work
4. Himroo Weaving
5. Nirmal Ware
6. Paithani Weaving

Rajasthan

1. Metalware and Lacquerware
2. Pottery
3. Glasswork
4. Clay Heads and Toys
5. Jewellery
6. Embroidery on Wool
7. Tie and Dye Prints

CARPET WEAVING IN KASHMIR

Kashmir carpets are popular with luxury seekers. In its early days the art of carpet weaving was brought to the cottages of Kashmir by Persian tribes and flourished during the time of the Mughals. Badshah Zain-ul-Abidin of the 15th century, a lover of art, was the first to bring together groups of craftsmen and make them learn the technique of the art of weaving the carpets. The industry, however, declined after his death.

To-day the weavers work on small, simple looms in their cottages. They work cotton warp into it and insert coloured wool tufts. Designs for these are prepared by *naquash* who mark on paper symbols indicating the colours to be used and the number of threads to be tied in. This written key is translated to the weaver as *talim* by the *kahanwol* or the designer. The weaver, with its help, weaves according to the directions inserting double or treble folds of wool and tying them up according to the 'talim'. He then fixes them with a double woof shot of cotton twine. In doing this he does not use any shuttle needle, but relies on the deftness of his fingers.

Most of these designs planned by the *naquash* consist of stylized floral motifs, gardens and towers. The patterns woven are very intricate and beautiful. A story goes that Ranjit Singh was unable to plan the longed visit to the Kashmir vale. When the weavers heard of it, they got together to weave one of the most beautiful carpets of Kashmir. It was an emerald green stretch showered with pink and white spots that looked like rose petals drenched with dew and strewn in the meadow. Finally, when

the King saw it, he was so thrilled that he rolled himself in it and wept with joy believing it to be the green lawns of Gulmarg.

Now, we hear more of *herati, kerman, yearkandi,* that are popular variety. Two large foreign firms have almost monopolized the organized sales. Like the tree-of-life motif, one that is much liked is the Ardabil Mosque decoration that includes exquisite decoration and symmetry. Its centre has a pale yellow medallion with multi-coloured cartouches wreathing it against a dark blue ground. The rest is filled with floral panel borders with a Persian couplet.

Designs have changed little even today. Any variation includes the use of silk and Pashmina that are used for producing delicate shades and to reach the pockets of the common man.

—(From *Jagriti,* Feb. 12, 1959).

THE TAJ MAHAL IN JAPANESE WOOD

In commemoration of Prime Minister Nehru's visit to Japan last year, a Japanese criminologist has recently completed after over eight months of painstaking work a replica of the Taj Mahal in Japanese wood in which no pegs or nails of any kind have been employed.

The amateur model architect is Mr. Seitaro Inaba, Chief of the Criminal Department of the Utsunomiya Procurator's Office, Tochigi City, about 75 miles north of Tokyo.

Mr. Inaba, who has never been out of Japan, of course, hasn't seen the Taj Mahal in person. In making his model, which is remarkably faithful to the original, Mr. Inaba depended entirely on photographs of the Taj taken from various angles which he borrowed from friends. He also took the advice of others like Mr. Kumon, former New Delhi correspondent of the newspaper, *Asahi Shimbun,* who had seen the Moghul masterpiece in person.

The model is about two feet by two feet square and is 23·5 centimeters in height. The material used is mainly wood of the Judas tree, while for some portions cherry and Japanese cypress wood have been used. Some brass and duralumin plates also have been used.

The model has a spread-satin finish and is painted in lustreless bone white.

Mr. Inaba used the block system in building the model and no pegs have been used at all. The model can be taken apart completely and can be reassembled in a few minutes.

The 40-year-old amateur architect began designing the model in August 1957 and completed the design in October. In October, he started building and completed it in April this year. Because of his professional pre-occupation, Mr. Inaba could devote himself to the model only on Sundays.

Mr. Inaba says he had been charmed with the grandeur and beauty of the Taj Mahal since his boyhood and the Indian Prime Minister's visit last year inspired him to undertake the job as his own small contribution to promoting better Indo-Japanese goodwill and understanding. In future, he plans to create similar models of other great works of Indian architecture, particularly some of the famous South Indian temples. He has already built models of famous Japanese buildings such as Tokyo Central Station, the Greek Orthodox Church and others.

The model of the Taj is now on exhibit at the city office building in Tochigi.

In a message to the people of India, Mr. Inaba said: "I esteem it a great honour to have the opportunity of speaking to the people of India through this model, thanks to THE HINDU. We, Japanese, swear to make efforts for world peace in co-operation with you, who live across the sea".

(From *The Hindu Weekly Magazine*, 26-10-58)

SECTION VII: FOLK AND OTHER ARTS

KĀLIDĀSA FESTIVAL, UJJAIN

For the first time perhaps in the history of India the memory of the greatest Indian poet and dramatist Kālidāsa was celebrated on a national scale in the last week of November 1958. The initiative was taken by the Madhya Pradesh Government for organizing this national festival for Kālidāsa at Ujjain, the historic city with which the poet was undoubtedly and intimately associated and where according to tradition, he flourished under the patronage of a Vikramāditya. An all-India Committee was formed and its work was inaugurated in June at Pachmarhi by the President of India. The actual festival came off in November and was conducted in a grand manner for a week at Ujjain, from the 19th to 26th.

The celebration was manysided. There was an academic and literary conference under the auspices of the Vikram University, Ujjain, in which representative scholars from different universities took part in the reading of papers, discussions and lectures on different aspects of Kālidāsa's genius and work. A competition had been announced for original paintings based on themes from Kālidāsa's *Meghadūta,* and an exhibition of these paintings, which numbered about three hundred, was also arranged during the celebration. On the side of publications, the Madhya Pradesh Government brought out an attractive book, called *Bhārat-sushama,* the beauty of India, containing the whole of the text of the *Meghadūta* and extracts from *Raghuvamśa* and the other works of the poet, his fine descriptions of different parts of India, including the South. Another illustrated publication related to the four places of Madhya Pradesh described by the poet, *Ujjain, Vidisa, Dasapura* and *Mahishamati.* There was a *Kavi Sammelan* in which poets paid their homage to Kālidāsa in Sanskrit, Hindi and Malavi.

The celebrations were inaugurated by the President of India. He said that Kālidāsa's plays had been translated in nearly all the major languages of the world and had been recognised for their literary excellence. Some of his plays had been so popular in England, Germany, France and other European countries that

they had also been enacted on the stage. Soviet Russia had gone to the extent of honouring Kālidāsa with a special commemorative postal stamp issued by its Government this year. Similarly, Asian countries like China and Japan had also paid handsome tributes to Kālidāsa and honoured his memory in many ways.

"Gratifying as all these developments are, one feels somewhat unhappy that in the country of his birth Kālidāsa has not yet been given the place to which his genius is entitled. To be sure, the plays of Kālidāsa are not mere text books. Nor are they merely a source of recreation or acquiring knowledge. His works are a veritable link in the chain of India's intellectual, mental and literary development. Kālidāsa is the herald of a new age characterised by new social and aesthetic trends. In fact, Kālidāsa's works are indissolubly linked with those human ideals and norms of behaviour which are acquired through centuries of experience and enforced by cultural sanctions. Let the people of his country understand this and adopt in their national life the ideals of patriotism, national unity, goodwill towards all and high aesthetic sense embodied in Kālidāsa's works".

The Ministers of Central and State Governments and Governors of some of the States attended the festival. Besides scholars and literary men from all parts of India, there were also foreign delegates and visitors, notable among whom was Mr. Wu Hasueh, the Director of the Chinese Youth Art Theatre, who produced the *Śākuntala* last year at Peking. The last stage of the celebrations coincided with the *Kartika Mela* on the banks of the Sipra and unprecedented enthusiasm was evident in Ujjain.

The most attractive part of the celebrations was the presentation on the stage of the plays and scenes from the poems of the poet, in which troupes and institutions from different parts of India took part. These were witnessed by five to eight thousand spectators. All the works of the poet were represented except the *Raghuvamśa,* production of scenes from which had been arranged but could not materialise. These presentations were done in different forms, opera, ballet and actual drama, either in the original Sanskrit or in Hindi song-versions. The series opened on the 20th with the *Ritu-samhāra,* the Cycles of Seasons, done as a ballet by the Lalit Kala Kendra, Gwalior. On the second night, the well-known musician, Prof. Ratanjankar, who now heads a separate Music University started by the Madhya Pradesh Government at Kairagarh, offered the *Kumārasambhava* which

he had composed into songs; this venture in the line of a pure opera was, as Dr. Keskar who presided observed, a praiseworthy attempt. The *Śākuntala* of the poet was taken up by the Calcutta Sanskrit College. The Dance troupe from Indore repeated the *Śākuntala* as a 'Dance-cum-music' performance. On the 24th and 26th were the two shows which were done really as dramas. The Artistes Combine, Gwalior, is a troupe of nearly thirty years' standing which has produced about sixty plays in Marathi and Hindi; for the Kālidāsa festival, with the help of the Principal of the Sanskrit College, Gwalior, they produced the *Vikramōrvaśīya.*

The *Mālavikāgnimitra* produced by Sanskrit teachers and students of Madras was acclaimed by all as the best performance in the whole series. The play was edited for the stage and was produced by Dr. V. Raghavan, Professor of Sanskrit, University of Madras.

The concluding performance of the series was a second attempt at presenting the *Kumārasambhava,* this time as a dance-drama in Kathak style, by the Bharatīya Kalā Kendra, Delhi, in which young Brij Mohan gave, in the role of Kāmadeva and the Brahmachārin, samples of his splendid dancing.

The M.P. Government will raise at Ujjain a Kālidāsa Smriti Mandir. The Union Government issued a special commemorative postal stamp in honour of Kālidāsa. Foundations were also laid during the celebrations for a Vikram Kirti Mandir near the Mahākāla temple described by Kālidāsa, at a spot through which the meridian of the ancient Indian astronomers ran. A plea was made on one of the days for a Kālidāsa-udyāna, a garden in which the trees, creepers, and flowers described by Kālidāsa could be brought together and grown. The Kālidāsa Samoroh Committee itself has some academic and literary projects. The Kālidāsa Festival will henceforth be an annual feature and during the Kālidāsa-week, all his works will be presented year after year on the stage and Ujjain will become a Bayreuth of India.

(Adapted from a notice by *Punarvasu* in *The Hindu Weekly Magazine,* 7-12-1958 and report in *The Hindu,* 21-1-59).

FOLK DANCES OF SAURASHTRA

The modern film has infiltrated and corrupted the traditional folk dances of Saurashṭra but some of them yet retain their freshness and vigour. These simple and unsophisticated folk dances like those in other parts of India express the joy of rustic life and present a spectacle of colour and rhythm. Episodes from the life of Lord Krishna permeate them and there are others which are based on agricultural and fishing pursuits.

Garba Nṛtya: The *Sangīta Ratnākar* of Śārngadeva alludes to a form of *Lāsya Nṛtya* popularized in Saurāshṭra by Ushā, the daughter-in-law of Lord Krishna. This dance is still preserved by the maidens of Saurāshṭra in the form of *Garba Nṛtya,* which they dance on Vasant Pañcami, Holi, Navarātra, Śarad Pūrṇimā, different festive occasions of the year. They move in a circle singing in chorus, generally lyrics in praise of Krishna, maintaining rhythm by clapping hands and keeping time to the beat of the drum.

Daṇḍiya Rās: The original form of this dance was the *Rās-līlā,* popular all over India. Youths dance here (Daṇḍiya Rās) in a circle in measured steps marking time by means of small sticks called *daṇḍiya* which they hold in their hands. They also sing in chorus accompanied by *dhol, cymbals* and *sanai.* There are two circles, the outer and the inner. Each player in the outer ring has his partner in the inner ring. As they move round they interchange partners. Thus every other player in the inner circle has a chance to cavort with a different partner in the outer circle. The climax is reached with the rhythm and time-measure gradually increasing to a very high pitch.

Tippani Nṛtya: These are performed by the Koli women of Chorvad, a seaside health resort near Somnāth, a famous shrine. Kolis are labourers who beat the cement into concrete floor with their sticks, while building a house. The sticks are called Tippani and the women dance together to the music of drum and cymbals and the beating with the tippani is the time measure. The dance is vigorous and the dancers move at terrific speed with wonderful agility.

Siddi Nṛtya: The Siddis of Jambur in the Gir forest area migrated with other Muslims to Saurāshṭra in the middle of the 17th century. Their dances are variations of the original African tribal dances, which are known for their kaleidoscopic movement and savage ferocity.

Padhara Nṛtya: Padharas are one of the most ancient fishermen community of Mahārāshṭra. To-day they live around a lake in Bhal region and are also found in the area in and around Limbdi, particularly in Ranagadh village which has produced one of the most wonderful troupes of folk dancers. In this tribal form of dance, the dancers sit in a ring formation with *mañjira* (small cymbals) in their hands sounding and singing in chorus. The vigorous movements and their variations suggest the functions of rowing, sailing and other aspects of the sailor's life at the sea. The troupe rise with bended knee, then roll to and fro. They stand on their heads and create difficult gestures to the accompaniment of music and time. The instruments used are ralled *ektara, tabla* and *begalia*.

(From *Sunday Standard*, 1-2-'59)

FOLK MUSIC IN EAST PAKISTAN

Western education and industrialization which have diverted the village folk to towns for a living have led to a decline in folk music which flourished from ancient times in rural areas and hence promoters of traditional culture are interested in the revival, protection and preservation of folk music, an important branch of folk arts. Folk music has influenced classical music and its simplicity is a source of attraction. "Folk music includes melodies sung during rhythmical work, such as cutting wheat with a scythe, pulling ropes on a ship and numerous other occupations — dances of festivals such as harvest time, the spring moon or Easter, the winter solstice or Christmas — love songs, wedding songs, religious chants such as Christmas carols. The immense value of folk music lies in its sincerity, simplicity and deep emotion. Often the origin of folk music cannot be traced, but we know it came directly from the heart and soul of men and women close to nature and sensitive to the reality of life".

East Pakistan, formerly E. Bengal, is a land of rivers and her predominantly rural atmosphere is full of picturesque scenery. This has naturally influenced her cultural life. The following is a short notice of the rich heritage of East Pakistan in her Folk songs.

Religious or mystic in nature are the *Baul, Marfati, Murshidi, Bisched* and *Kavi* folk songs. Some of them are sung to the accompaniment of a stringed instrument known as 'Yaktara' or 'Do-tara'. The Baul songs prevail among Hindu-Buddhist yogis

and Muslim faquirs and deal with abstruse and mystical subjects. *Marfati* and *Murshidi* songs sung by Muslim faquirs are philosophical in thought. Persian Sufism which was influenced by the wandering Buddhist minstrels of the Mahayana sect has influenced these folk songs. According to Rabindranath Tagore "In simplicity of language, in depth of thought and in sweetness of tune, their songs are unparalleled in the world of poetry. There is as much knowledge and as much poetry as there is devotion". The theme is reaching God through love and sacrifice and not through religious practices. *Bisched* songs are somewhat similar to the *Murshidi* but differ from the latter in their approach towards life. While the *Murshidis* seek to establish direct communion, the *Bisched* folk songs sing of the pangs of separation between the lover and the loved as between Radha and Krishṇa. The type known as *Kavi* songs also belong to the religious class. They are extempore compositions and sung in the open air. It is a dialogue in verse, a poetic battle between two poets. Later they ceased to be primarily religious as they were in the earlier stages and they included other themes as well.

Secular love is the dominant theme in folk songs like the *Jhumur*, and *Baramasi*. The former prevails in the Santhal parganas and the bordering districts of West Bengal. It is a very short song, secular in theme and given to expression of love, mainly. Like the *Bisched* but secular in character is the *Baramasi* folk song which sings of pangs of separation between lovers. It expresses the thoughts of a woman whose husband is away from home on business throughout the twelve months and these thoughts vary with the seasons of the year. There is a rich imagery about them.

Valour and pathos constitute the main themes of *Jari* songs. *Jari* is derived from Persian 'Zari' which means lamentation. The *Jari* song is the Bengali version of the Urdu *mersia*. It is a kind of dirge originating from the tragic deaths of Hazrat Imam Hasan and Husain on the battlefield of Kerbala in whose commemoration it is sung in the month of Muharram. There is chorus singing with a leader who also sings solo in between the chorus. The *Jari* is also sometimes used to interpret contemporary events which affect the lives of the people.

The *Bhatiyali* folk song is typical of riverine atmosphere. It starts at a high pitch and dies down imperceptibly. Most songs of this type are about love and the hero is some unknown boatman

paddling along the far bank of the river. It is a song of leisure and resignation. Connected with rivers, boats and water there is the *Sharigan*. It is in fact a boat-race song. It is sung in chorus by oarsmen engaged in boat-race. The plying of the oars synchronizes with the rhythm of the song. These are in vogue in the riverine districts of Dacca, Barisal and Fardipur. The *Ghatu* folk song is likewise a song sung on boats in the river ghats of rural areas. The theme centres round the legendary figures of Radha an Krishṇa.

Peasants while sowing and reaping, women folk husking paddy, snake-charmers while catching snakes and playing with them, fishermen while catching fish, sing while they work. Bullock cartmen in the northern districts of East Pakistan sing what are known as *Bhawaya* songs. Their quick changing notes are suggestive of the bumpy and uneven roads on which the carts move, and these songs help the cartsmen to feel less lonely in their journeys. A variety of this type called *Chataka* is current in Rangpur. The *Jag* song is still another variety sung by a group of peasant boys throughout the night, particularly in December. The earlier themes of warfare and heroism have now given place to local episodes, and achievements of Muslim religious leaders. *Ghambira* songs prevail only in the Maldah district in E. Pakistan and departing from their original contents they now deal with all sorts of secular things including even politics. Moving pictures of life in rural homes are met with in the *nuptial* songs. They give a picture of how the bride is maltreated by the mother-in-law, and the husband's sister. There is little variety of tunes in them and they are sung in chorus by village women folk.

Based on an account of East Pakistan's Folk Songs (unpublished ms) by M. Abdul Hai & *Cultural News from Asia,* No. 9.

FESTIVAL OF SINHALESE DRAMA

A Festival of Sinhalese Drama was staged in the first half of January in Colombo by the Sinhalese Drama Panel of the Ceylon Arts Council, a state-sponsored body.

This was the first festival of its kind ever in Ceylon. Nine different plays were produced, with the Festival covering a whole week.

The public response to this Festival was encouraging, and the Minister of Cultural Affairs (under whom the Arts Council functions) announced at its conclusion that the Festival would be an annual event.

All Revivals

All the plays which were put on the boards during the Festival were revivals, and the effort was to restage the best plays produced in Ceylon in different theatrical traditions over the last fifteen years. Fifteen years is a long span, but the problem of selection was not as formidable as it might seem. Except in the last two or three years, the Sinhalese theatre could boast of no more than one or two plays a year. The styles ranged from the old school dialogue plays with their black and white characterisation and melodrama to the *nadagama* tradition, lately revived by Dr. E. R. Sarathchandra in *Maname*.

The Festival came at a time when there is considerable genuine interest in the Sinhalese drama, and when there is search for distinctive form and character.

Nadagama

The concensus of critical assessments of the Festival is that *Maname* represents the most solid achievemment of the modern Sinhalese theatre. In this play, Dr. Sarathchandra refined and adapted for the present-day stage a work in the early indigenous *nadagama* tradition. The *nadagama* relies heavily on song and dance, and *Maname,* as a critic described it, was a "unique fusion of words, music and dramatic action." (See issue No. 1).

The Sinhalese *nadagama* is believed to have been considerably influenced by South Indian folk drama, and in its early years was used as a vehicle for Roman Catholic message-plays.

Dialogue Plays

In the dialogue play pure and simple, there has been very little development to judge by the Festival. Most of the plays staged were adaptations of foreign plays, and the absence of any local playwright of original talent was one of the most glaringly noticeable aspects of the Festival.

It would, in fact, be no exaggeration to say that apart from Dr. Sarathchandra the Sinhalese theatre has still no figure of accomplishment or major talent.

Screen-Cliches

Some critics also took the view that the dialogue play seemed to be showing the influence of the Sinhalese film, and the cliches of the Sinhalese screen seem to be translated on to the stage. Sinhalese film-makers, with one exception, have gone in for the easy pot-boiler, and the tendency of play-producers to ape the film model can hardly lead to the creation of a healthy theatre.

This does not mean that the dialogue play has no potentialities in Sinhalese. Rather that it has so far not been exploited as a theatrical medium to any success. On the other hand, the *nadagama* and allied styles, allowing as they do the tasteful blending of those immensely popular elements of song and dance, have been used with greater talent and effectiveness to win acclaim at all levels, including critical praise.

How successful was the Festival? The general critical estimate is that apart from *Maname* and a couple of other productions in allied traditions (Kada Valalu and Rattaran), the plays staged showed little genuine talent or originality.

Encouraging Response

The Festival gave the opportunity to those interested in the Sinhalese theatre to take stock of the position, to evaluate the contributions made to it by various traditions and schools. The encouraging public response to the Festival indicated the genuine and growing interest in drama today. The hope must be that the Festival will have shown those interested the directions in which the local theatre can best develop if it is to eliminate the weaknesses and deficiencies which have so far kept the theatre as a minor force in the cultural life of the Island.

(From *Cultural News of Asia*, No. 9).

BURMESE DANCE AND DRAMA

Burma is known for her love of the traditional dance-drama. "No Burmese can escape his theatre, and sheer exposure to *pwes* from childhood, with all the rigid complexity of their classical tenets, equips an actor in Burma and grounds him in the technique of movement in a way the actor lacks in the West". Historically the drama was introduced from India with the acting of the Rāmāyaṇa and most of the classical styles of Burmese dancing

evolved from the Drama. The modern stage dramas cling to classical and historical themes and have not inclined to Western forms. The exuberance for these arts prevails among all strata of society and in almost every walk of life. Burmese kings had set up in commemoration of their successful marauding expeditions carved stone figures of Burmese musicians and dancers. Burma's ambassadors presented their greetings and homage at the Peking Court in the form of songs and alphabet dances conveying felicitous ideographs through gestures and postures. Each full moon there is some kind of *pwe* or other, and every festival means a theatrical performance to which hundreds of people, government officials, University scholars, and yellow-robed Buddhist monks, flock. Prime Minister U Nu is a notable playwright and author of many charming little plays. Other officials have written dramas and themselves acted them. Aungbala, Sein Kadaon, U Pon Nya, Po Sein and Kenneth, his son, are great names in Burmese dramatic history. Burma is the first country in the world to create a Ministry of Theatre. "It will take more than wars or bombs or a troubled uncertain future to destroy the happy arts of this happy people".

The word "Pwe" covers all varieties of theatrical entertainment in Burma, and at present there are six types of it. *Zat Pwe*: This is the most important and popular among them. Its classical theatres are subject to formal rules, which, while permitting certain innovations, take care to avoid the modern or the contemporaneous touch in feeling or style. It is set in classical periods of Burmese history, and is based on legendary stories of the Buddha, lives of ancient kings and on the Rāmāyaṇa. Dealing with "kings and queens, deceitful courtiers and scheming and plotting prime ministers", "questions of succession to the throne, flights by night into woodland hide-outs, concealed identities and finally happy marriages and restorations to the throne" and alternating between comedy and pathos the *Zat Pwe* expresses the whole gamut of human emotions. It starts about nine in the evening and lasts till four in the morning. Men and women take part in the dances and the costumes worn are lavish. The explosive dynamics of dance poses covers "leaps into the air with twisted and curling arms" followed by a "series of deep knee bends, whirling around on one foot with extended leg, kicking back with violent gestures and springing with lightening speed" into the outstretched arms of the lover. Training in the postures required in the greet-

ing and obeisance expressed in the dance which begins all performances takes about six months for an average eight year old child. The dance poem is sung in short phrases which determine the rhythm of the orchestral music. *Saing* is the name for the full *Zat Pwe* orchestra. It consists of a large assembly of musicians and employs a number of musical instruments, xylophones, large drums, ivory horns, various percussion instruments, castanets, gongs, cymbals etc., and some of these are picturesque and ornamental. "Often the music begins with a synchronized burst like a packet of fire crakers suddenly going off and then it will subside into languid tenderness only to break again into still more joyous, uncontrollably happy throbs of contrasting and conflicting timbres and resonances". The main dance called the *Huit-Pa-Thwa* beginning about 2 in the morning is a part of the *Zat* in which two foremost stars perform the dance. Unlike other parts of the *Zat* it has stood inviolate.

Anyein Pwe: In effect this is an extract from the *Zat* being its comical part combined with dance to provide entertainment for a short evening. There is no plot and the audience is kept in roars of laughter by the banter and repartee of dancing girls and clowns. The Burmese language is particularly suited to the *double entendre* of the *Anyein Pwe* and the graceful art of dancing by the "minthamees" (dancing girls) is highly engaging.

Yein Pwe: This is a combined dance drama, based on religious subjects and purports to carry an allegorical meaning. As it is lengthy and involved it requires elaborate preparations. It is performed on the most holy festival days before officials and dignitaries.

Yousshim Bwe or Yokthe Pwe: It is the famous traditional marionette show of Burma with its skilfully manipulated human and animal figures furnishing a unique form of entertainment. The *Zat Pwe* has borrowed some of its features from the *Yokthe Pwe*. It flourished in the 18th and early 19th century in Burma but has since declined. At present (1956) "there is only one living descendant of the once many lines of puppeteers".

Nat Pwe: The thirty-seven spirits of Burma worshipped before Buddhism came into the country are propitiated in this spirit dance. It reminds one of its resemblance to devil dancing in Ceylon but, unlike it, it is also employed as a means of divination. It is performed during the Burmese New Year festivities as also on other

auspicious days. A bamboo palm leaf altar is put up where several kinds of offerings, cocoanuts, bananas, flowers, betel nuts, pieces of cloth, etc., are kept for the spirits. Opposite the altar is the orchestra. Rituals are performed before the dance begins. Each spirit is impersonated by a medium and they change their dresses frequently during the course of the show. The dancing mediums "turn and spin with one hand extended in front and the other flung backward" and get into a trance. The *Ton Byon* is a part of the *Nat Pwe* and it dramatizes the martyrdom of two young boys who were crucified by the Burmese king for forgetting to discharge a royal obligation, viz., that every family should supply its quota of bricks for the construction of a big pagoda. The Burmese regard the *Ton Byon* as sacred and the enactment of the story on the stage is full of pathos. At the end of the *Nat Pwe* money is collected by the dancing medium in an earthen pot shaped like a cock covered with gold leaf, and the money is supposed to satisfy the spirits.

Pya Zat: Usually a comedy, it is a modern play which received a stimulus during the Japanese occupation of Burma. Though it cannot rival with the classical *Zat* it is much in favour with the Burmese and there is great display of acting talent and ability.

Shan Dances: These are prevalent in Upper Burma inhabited by Shans, Chins, Kachins and Nāgas. They are simple folk dances accompanied by the music of drums, gongs and cymbals. They are performed during a festival or harvest time. Whole villages take part in them. The Shan Literary Society directed by Dr. Banyan works for the preservation and encouragement of all folk arts of the Shans (1956). Thein Maung is a noted master in the art. The *processional. dances* are a type of Shan dance, "simple elementary troupings and traipsings of boys and girls of villages" walking "about single file, forming circles and arcs" and singing "as they gesticulate with their hands and arms" to the accompaniment of music. There are *animal dances* where animals like the flying horse, bird, yak, the half-human *kinnara* are imitated. Only men almost nude perform the *Lai Ka*, the fight dance of the Shans. It is intended as a training for actual combat. The dancer "flails the air, restlessly pacing back and forth, pivoting and reversing suddenly punching and striking blows at imaginary invisible enemies" to the accompaniment of changing rhythm and speed of music. The *sword dance* is a dangerous type in which "the dancer

swirls two sharp and gleaming swords about his body at whirlwind speed over the head, near the neck and around the knees". The *Fire Dance* is still another type, a display with flaming ends of long wands that are twirled over the head of the dancer and passed through his legs, sparks of fire sprinkling over him all along. Finally the dancer throws the wand in the air and catches it. Pairs of such dancers perform a mock fight.

(Based on *Theatre in the East* by Faubion Bowers published by Thomas Nelson and Sons, New York, and *Handbook* on Burma of the Ministry of Information, Union of Burma).

THE BADUI OF BANTEN

In the area known as Banten, live the Badui people. They are the remnants of the oldest known traditional society in Java, whose religion and customs date back to pre-Hindu times, perhaps two thousand years, and who have avoided contact with the rest of the Javanese world for centuries.

The origin of the Badui is not clear, but there is good reason to believe they may be descendants of the local priests of the Hindu courts which were near Serang in the Banten region. These priests had the special task of preserving holy temples of State and other holy things called Pusaka, which were said to contain the essence of the State and the whole world.

Now, the belief in Pusaka is connected with the belief in mountains as the centre of the world, and in West Java there are several holy mountains. It is thought that when the Sultan of Banten defeated the last Hindu kingdom, these local priests may have fled to the Southern mountains and hid themselves. But the Badui themselves claim that they have lived there from time immemorial, because they believe that Batara Tunggal, their chief deity, descended into the present area and lived in a holy dwelling.

The present religion is called Agama Sunda.* The chief God is Batara Tunggal,* who is believed to be the first human being, their equivalent of Adam. He manifests himself with other deities in the centre of the forest in a place called Artja Domas; this is a more or less wild area, a place of rocks and stones, some of which are said to resemble animals. This holy place may only be cared for by priests, of whom there are about forty by hereditary descent, coming from the three central villages of Tjibeo, Tjikeusik and Tjikartawana.

* Agama and Batara are apparently words of Hindu origin—*K.A.N.*

The three main priests, called Puun, are all supposed to be descended from Batara Tunggal. They make a yearly pilgrimage to Artja Domas for religious rites and spiritual cleansing of the place.

It is not possible to enter the holy area to see for oneself, for it is considered closed territory on religious grounds, but it is possible that the stones do have certain shapes. Each is said to represent part of the world, including Indonesia, China and the white races of people, and as long as these Pusakas are cared for, the world will not come to an end. The Badui say that on one of the mountains is a nail, the very centre of the world, and if this were removed the world would float away. They also claim that in recent years the nail has vibrated which means war.

Part of the philosophy of the Badui is that they may not kill. Throughout history their area has never been defended by force; they have in the past lost some ground to their Islamic neighbours, but today there are few attempts to steal land from them; and if necessary, as recently when they did lose land, they now appeal to the Government. The rumour that the Badui will not allow anyone into their territory, especially government officials, is not denied by them; they admit that they have powers for keeping away strangers, but never by force. Part of their fear of intruders is that they wish to be allowed to pursue their own way of life undisturbed.

And one can hardly blame them for wishing to continue their peaceful isolation when one realizes that for hundreds of years they have had no wars, none of the troubles of the modern age. This does not mean they are out of touch with current affairs. Their traders bring information in, and they support the ruling government though not actively. They have their own medical people, dukuns, who occasionally go into nearby towns for medical supplies; they will never have injections as this would go against an old Indonesian belief that kings, priests and important people are protected: to pierce the skin would be to break their special immunity and kill their power. But the dukuns are highly esteemed by the local Sundanese and are often sought after.

Enough food is grown to make the area self-supporting except for salt, and this is obtained when traders are sent out to exchange palm sugar and fruit. Most of the males of the estimated popula-

tion of 3,700 are farmers; the planting of rice is done collectively and farmers own property according to their social grades; each farmer must send a certain amount of his crop to the priests. In the outer circle of their territory dry rice is cultivated; wet rice is forbidden, and this dates back as far as the 16th century when Sultan Hasanuddin introduced Islam, and with it wet rice cultivation, into Banten. Within the territory also no four legged animals are kept; no killing is allowed except for food and then chicken and sometimes deer from the forest are killed.

In clothing they are very conservative and still follow the old traditional costumes. Dark blue and black cloth is woven, and white cloth for the priests. There is no prohibition on other dress, but they prefer to keep to the old customs and it is anyway the most available, since they do not buy from outside.

The daily pattern of life centres around religious affairs and agriculture. Birth and death are not considered important enough for special ceremonies, but coming of age and marriage are. Since a record of age is not kept, it is difficult to say at what age these occur, or even whether coming of age necessarily precedes marriage. Tooth filing is one of the rituals practised, as it still is in Bali.

Music also plays its part in everyday life. They have a gamelan, percussion instruments and a bamboo flute, xylophone, a wooden jew's harp, a one-stringed bowed instrument called tarawangsa and a plucked string ketjapi. There are also angklungs and drums. At rice ceremonies a singer chants; he is called a dalang as in Javanese. The blessings of earth are sung to Dewi Sri, the earth and rice spirit, and to other spirits called wayang; their names show Hindu influence (as does the tooth-filling ceremony). For rice blessing, a bard recites Badui history, and in other agricultural festivities a dance is performed by people wearing white clothes.

In marriage, partners are chosen freely, though it is said that the elders help to arrange a marriage and sometimes have a great influence on the choice. At a ceremony a dance is performed by four people carrying household utensils and a baby.

Another dance is a fighting game done to angklung; it sometimes becomes so dramatic that blood is drawn, which is said to be good for relieving the feelings, a sort of letting off of steam.

Another interesting part of Badui belief is the tiger cult. The tiger is thought to be an ancestor who changed and can make himself invisible. This Holy White Tiger lives on the mountain of Seven Wells and is a judge of all tigers. On a near by mountain is another tiger, who is not white; this one carries a pistol, and has iron claws and six mouths. Since he is also able to become invisible, it is impossible to catch him. This accounts for the edict that animals must not be killed.

In recent years the Badui have consented to allow representatives to leave the area and come into Djakarta to make recordings for the Radio of Indonesia. This is not so contradictory as it sounds, for they are interested in preserving their culture, and are prepared to cooperate with government towards this aim. A report on research into their culture has been prepared by Mr. Yzerdraat and Mr. Sitompul of the Radio. Earlier scholars who have studied the Badui are Pleyte (pre 1914), Dr. van Tricht (1928), and Fr. Geise (1958).

(From *Indonesia,* Vol. III, No. 6.)

SECTION VIII: NOTES AND NEWS

28-5-1958. Mr. K. S. Kulkarni (See *Bulletin*, 1957, p. 185) one of India's outstanding artists opened an exhibit of his works (22 paintings and about a dozen line sketches) in the United States at the Franz Bader Gallery. It was visited by a host of Washington's art-lovers and received high praise from the city's art critics. The *Washington Post's* art critic characterising it as "the most stimulating and provocative new talent to emerge from India" said: "His influences come from many sources: Indian sculpture, cave paintings, Picasso, the decorative arts, and they are slowly welded into a personal expression whose greatest characteristic is exuberant vitality". Mr. Kulkarni interested in contemporary American painting has been particularly impressed by the work of young American artists which, he said, shows they have been unusually successful in "assimilating Eastern and Western influences".

2-7-1958. Under the sponsorship of The Natya Sangh, Bombay a Children's Little Theatre has been inaugurated. Its aim is the promotion of theatrical activity in all its forms among children and youth, discovery and encouragement of talent in children in the field of drama and allied arts.

20-7-1958. During Holland's Festival of Music, Theatre and Ballet for the year at Amsternam, Rotterdam and The Hague, the Netherlands Drama Company staged Kālidāsa's Śākuntala in a Dutch translation. Caecus Laseur, a well-known Dutch actor, was the producer of the drama, and the cast included actors and actresses chosen from several of the leading theatrical companies of Holland.

21-7-1958. The Government of the Federal Republic of Germany offered one scholarship to Indian Nationals for training in Theatre art in one of the German Universities with a view to exchanging technical knowledge in the field of drama and promoting better understanding between the two countries.

25-7-1958. Sangīta Kalānidhi Muḍikoṇḍān Śrī C. Venkatarama Aiyer was felicitated by a gathering of South Indian Carnatic musicians at the Music Academy, Madras. Presents were made and tributes paid to him for services to the cause of traditional Carnatic music both as a practising musician and an erudite scholar. His repertoire includes some rare *kṛitis.*

14-8-1958. Dr. Mantle Hood of the Department of Music, University of California delivered, under the auspices of the Music Academy, Madras, a lecture on music of Java, and gave a demonstration with the aid of tape records. He pointed out it was not correct to describe the Javanese 'gamelan' in terms of orchestra as understood in Western music.

25-8-1958. Dr. T. C. N. Singh, Professor and Head of the Department of Botany, Annamalai University Annamalainagar (S. India), demonstrated before pressmen experiments to show that Bharata Natya, the Indian dance

could excite plants and improve their quality and yield. It was shown that the hydrilla plant when excited with sound waves evolved about six times more oxygen than the ordinary controlled plants.

31-8-1958. The Ramon Magsaysay Award Foundation, Philippines has initiated a scheme to honour Ramon Magsaysay, the late President of the Philippines, by giving annual awards to persons who exemplify the greatness of spirit, integrity and devotion to the spirit of Ramon Magsaysay. Out of the initial grant of 5,000,000 dollars given to the Foundation by the Rockefeller Brothers' Fund of New York, awards of 10,000 dollars each have been made to the following: Acharya Vinobha Bhave for "Community Leadership" "in recognition of his furtherance of the cause of arousing his countrymen toward voluntary action in erasing social injustice and economic inequalities"; Chiang Mon-lin for "Government Service" "in recognition of his distinguished leadership of the Chinese and American programme that has been largely instrumental in bringing about significant improvements in the rural life of his countrymen"; Robert McCulloch Dick, founder editor of the Philippine Free Press, Mochtar Lubis, Editor of the Indonesian *Raya* for literature and journalism "in recognition of their courageous and constructive contribution in the profession of journalism as a power for the public good"; Mary Rutnam for "Public Service" "in recognition of her gift of service to the Ceylonese people and of the example she has set for her full life of dedication as a private citizen to the needs of others"; and Operation Brotherhood, (a Philippine organization known for its mercy missions to refugees and villagers in South East Asia) for "International Understanding" "in recognition of the spirit of service to other people with which this group was conceived and has been carried forward and of the international amity it has fostered".

1-9-1958. Dr. C. P. Ramaswami Aiyar presiding over a function at Kumbakonam to felicitate Messrs Musiri Subramania Aiyer, Budalur Krishnamurti Sastrigal and Rajamanickam Pillai, well-known Carnatic musicians of South India, criticized the view advocating the blending of North Indian and South Indian music. Such amalgamation was wrong and the distinctive personality, glory and grace of Carnatic music ought to be preserved unsullied. He advocated the erection of music halls similar to those in Washington where perfect acoustic conditions made it possible to hear performances very clearly without the adventitious aid of loud-speakers. Sri Musiri Subramania Iyer deplored the taperecording of performances and playing them over the Radio which killed all initiative and eliminated human touch.

5-9-1958. The fortnight long Unesco regional seminar at New Delhi on educational reform for South and East Asia adopted unanimously at its final session a report which recommends that programmes for the introduction of universal, free and compulsory education should be given high priority in all national programmes of reconstruction and first priority in all programmes of educational reconstruction in the countries of the region.

8-9-1958. Dr. B. V. Keskar, Union Minister for Information and Broadcasting, Government of India, issued a statement to clear a misconception that he was for the unification of Northern and Southern systems of music. He only said that both systems having come from a common source, it

was good to maintain intimate relationship between both. Art does not develop according to wishes or orders. The A.I.R. has not made any efforts to blend both the systems. The leaderette in *The Hindu* (13-9-58) welcomed this statement of the Union Minister and said "Both the systems have their characteristic traditions, which are worth preserving in all their original purity".

20-9-1958—27-9-1958. The All Pakistan Women's Association, Karachi, convened with the assistance of Unesco under its Traditional Culture Project a regional seminar on the role of women in the preservation and development of cultures in the community. Delegates came from Indonesia, Ceylon, India, Malaya and Iran. A number of papers of current interest were read and discussed at the Seminar. They covered a wide range, viz., the role of women in the family in the preservation of cultures in the community, the effect of socio-economic change on family life, Women's role in education for the preservation of cultures in communities, the role of cottage industries, Fine Arts, Architecture and the contribution of women's organizations to preserving culture in the community.

24-9-1958. Mr. Peter Hoffman, licensed astrologer in the city of Columbus, Ohio, U.S.A. commends in a note in *The Hindu* research in astrological study. "With proper research, appropriate examinations and status for professionals and adequate fees for professional services, astrology could contribute thousands of times as much as it already has to the sum of human happiness". He quotes Mr. Grath Allen on the value of Hindu astrology: "I deplore the years I wasted neglecting Hindu astrology by which is really meant the Vimśottari Daśā technique, because several years ago, out of originally keen interest in the subject, I dismissed the Daśā system as pure tommyrot for the reason it could not pass even the simplest statistical tests of validity. Of course I was then employing the usual Revati fiducial in these tests. Why do I now use the Dasā system and consider it one of the three basic tools of my private work? Because it has proven statistically valid to my own satisfaction, when the hypsomatic ayanamsa is applied".

26-9-1958. Declaring open the new building of the Rasika Rañjanī Sabhā at Mylapore, Madras, Mr. P. V. Rajamannar, Chief Justice of Madras observed that the problem facing them did not appear to be so much of maintaining the standard in regard to music and dance, as the contingency that at some future date there might not be any standard at all to go by. The best way to avoid that misfortune was to tape-record the music concerts of the famous musicians with them and also to arrange to publish in large numbers authentic editions of the works of Saints Tyāgarāja and Purandaradāsa.

1-10-1958. Under the Government of India scheme, 'Encouragement of Popular Literature', the Union Ministry of Education, Government of India, announced on the result of the fifth competition for the best books for neo-literates the award of 37 prizes of Rs. 500/- each to authors of books in Assamese, Bengali, Gujerati, Hindi, Kannada, Malayalam, Marathi, Oriya, Punjabi, Tamil, Telugu and Urdu.

4-10-1958. Addressing a meeting of the Madras International Fellowship at Madras, Dr. A. William Loos, Editor, *World View*, U.S.A. said that the

various religious traditions in the world had a significant contribution to make in the development of international cooperation. Efforts were made in U.S.A. for building up a "study bridge" between ethics deriving from religions and international politics. It is difficult to make religious ethics prevail over international relationship but it should be encouraged and stimulated throughout the world by bringing together as many individuals as possible from all walks of life to think, write and speak on those lines.

5-10-1958. In an interview with NAFEN Mr. Roderick Marshall, Professor of English at the University of Brooklyn, New York, said that he was expecting to publish before 1960 a book on serpent worship in all countries of the world with special reference to India. He has collected valuable material on this subject from Egypt, Sumeria and Babylon and he will tour the Far Eastern countries to study the extent of serpent worship there. Mysore like Kerala according to him is a treasure house for a study of Nāga cult.

5-10-1958. The latest Report of the Department of Archaeology, Government of India, reviewing the Temple Survey Project undertaken in 1955 mentions that considerable progress has been registered. In North India surveys of the Gupta and the late Gupta temples of Central India have been completed and surveys of other regions are in progress. In the South a monograph on the Pallava cave temples complete with glossary and illustrations has been prepared. Another monograph on the monolithic temples of the Pallavas is nearing completion. Material for further monographs on other cave temples like those of Pāṇḍyas, Cholas, Muttaraiyars are being collected by regional surveys.

6-10-1958. The 118 rules were drawn up by the Vatican's Congregation of Rites on the basis of two papal encyclical letters and the Holy See in its official gazette has published a new papal decree which *prohibits the use of gramaphones, tape recorders, radio sets and other automatic or mechanical instruments during Catholic rites inside or outside churches.* This comes under rules of sacred music and the liturgy.

6-10-1958. A cultural delegation was sponsored by the Ministry of Scientific Research and Cultural Affairs, Government of India on an invitation from the Union of Societies of Cultural Relations in foreign countries, USSR. In the course of their three weeks' tour of the country the delegation visited places of interest in Moscow, Leningrad, Tashkent and Samarkand, like the Oriental Institute of Academy of Sciences, the Oriental Department of Moscow University, the Institute of Linguistics, the Lenin Library, the Museum of Eastern Cultures etc. Dr. V. Raghavan, Professor of Sanskrit, University of Madras, a member of the Delegation said that there were in all about 1,000 manuscripts in Sanskrit in the Soviet Union, and that keen interest is shown in the Union in the study of Hindi. Special interest is also evinced for Sanskrit. Other Indian Languages in which the Union is interested are Tamil, Telugu, Kannada, Malayalam, Urdu and Bengali.

8-10-1958. Dr. Richard Ettinghausen, Expert on Asian art, Curator for Near Eastern Art, Freer Gallery, Washington, U.S.A. opened the gallery's

fifth annual series of illustrated lectures on oriental art. He described the paintings of the sultans and emperors of India as "an unusually splendid form of courtly art, combining great artistic refinement and statelines with a keen perception of reality".

10-10-1958. Americans evince growing interest in religions and cultures of the East. The Mentor Religious Classics of the New American Library of World Litearture, Inc. has printed and sold the following: 375,000 copies of *The Meaning of the Glorious Koran,* 300,000 copies of the *Bhagavad-Gītā,* 150,000 copies of *The Upaniṣads,* 200,000 copies of *The Sayings of Confucius,* 250,000 copies of *The Teachings of the Compassionate Budhha,* 225,000 copies of *The Way of Life: Tao Te-ching.* Also more than 100 educators met at a Conference at the Columbia College, Columbia University, and discussed methods of heightening interest among American undergraduates in the thought and interest of the Near East and Asia.

16-10-1958. Dr. A. Artweiler of the Technological Faculty of the University of Muenster, Germany, a scholar specialising in a study of Comparative Religion delivered under the auspices of the Madras University a lecture on Religion and Technology. He elucidated the following points: Religion and Technology had a common origin and objective in the imperfection of man, in the quest for the unknown and attaining perfection. Both bear development, the one by becoming more religious and the other by becoming more technically minded. While Religion aims at the perfection of the self, Technology aims at perfection of human life. In Europe Religion was the ground out of which Technology had grown, but the latter had been losing or lost that ground. So a new relationship between Technology and Religion is necessary. In Asia Religion is a deep force and Technology is an European introduction there. The task to-day for man is not to overdo Technology as it can never be an end in itself, but to fit into a complete pattern of life which includes ethics and religion. Asia should not lose Religion on account of Technology.

18-10-1958. The Yoga Health Department of the Bhārat Sevak Samāj in New Delhi held an All India Yoga Health Seminar in which about 130 organizations all over India participated. It has adopted a standard course of 16 simple yoga 'āsanas,' nine yogic 'kriyas' and eight types of 'prāṇāyāma' for the common man. The Samāj has undertaken to provide training facilities in yoga in every town and village in India. Already it has opened a number of centres. It has appealed to the Central and State Governments for assistance.

24-10-1958. The International Music Council held its session for a week at Paris under auspices of Unesco. Over 50 countries had sent 166 delegates. The music of Persia, China, Thai and, Japan, Indonesia, Tunis, Israel, Greece, Turkey and Arabia was played at the conference. Oriental music was effectively represented both on the practical and theoretical sides, and Indian music shared a good measure of praise for its ability to preserve its purity in tact. Many delegates expressed a desire that in future there should be exchange of musicians both in performance and research from one country to the other. It was regretted by some that in countries like Japan music at the present day was based on Western harmony. The view of creating a common Musical language, a musical esperanto as it were

was discouraged and it was maintained that each musical system should retain its beauty and individual expression. Prof. P. Sambamoorthy, University of Madras, attended the Conference as delegate from India.

27-10-1958. His Grace the Most Reverend Louis Mathias, Archbishop of Madras-Mylapore, inaugurated the 28th South Education Week Celebrations at the Hindu High School, Madras. Praising the traditional Gurukula system of education he observed: "In fact, if ancient India took pride in anything, it was in the person and work of that much admired person, the Guru, both in the family and even in the village school. Even to-day, this almost legendary figure of ancient India is the source of inspiration to many a modern educationist". He added that the educationists of the present day were called upon to defend this ancient cultural heritage of the land, acquiring at the same time, the scientific and technological knowledge and the ways and means of economic progress from other lands.

29-10-1958. Presidential awards were made by the Government of India to the following among others: (1) 'Padma Bhushan' to Ustad Allauddin Khan, the well-known Hindustani musician (instrumentalist) (2) Mr. P. T. Raju, scholar in comparative philosophy, (3) Sri D. P. Roy Chowdhury, Painter, Sculptor and Chairman of the Lalit Kalā Akadami, (4) Mr. Surya Narayana Vyas, eminent astronomer, literature and philologist. Certificates of Honour were given to Pandit Giridhar Sharma Caturvedi, research scholar in Vedanta philosophy, MM. P. V. Kane, Sanskrit writer and scholar, Sri S. Krishnamurti Sastri, scholar in Sanskrit and Telugu and Poet Laureate of Andhra Pradesh, Sri Vidhusekhara Bhattacharya, and Dr. Mohammed Zubayr Siddiqi, Arabic scholar and writer.

1-11-1958. Dr. Rajendra Prasad, President of the Indian Union, inaugurated the fifth Radio Sangit Sammelan at New Delhi. He congratulated the All India Radio on the success of these yearly conferences and commended the spirit of synthesis between traditional and orthodox systems of music and popular tunes which the A.I.R. has accepted as its principle. Dr. B. V. Keskar, Minister of Information and Broadcasting, observed in his welcome speech that there is no conflict between classical and light music. The Director-General of the A.I.R. reviewing the year's competitions said that there was imperative need to improve the overall standard in the teaching of music. He also referred to the growing attraction that light music afforded to young competitors and the popularity of Vividh Bhārati. There was a symposium at which the essentials of Rāga were discussed. Hindustani and Carnatic musicians participated. Dr. Keskar, in his inaugural speech, deplored the neglect of the study of the theory of music in North India. The Hon'ble Justice T. L. Venkatarama Iyer presided over the concluding session of the symposium. The participants agreed that the purity of Indian music as laid down in the śāstras should be preserved and that any attempt to enrich it by introducing the 'harmony' of Western music would only harm it.

2-11-1958. Mr. D. Volkova reported to the *Sunday Standard* the study of Sanskrit in Leningrad and Moscow. V. Kalyanov working at the Leningrad branch of the Institute of Oriental Studies, USSR is translating the *Mahābhārata* into Russian; Mr. V. Erman has translated Viśākhadatta's Sanskrit drama *Mudārākṣasa;* T. Yelizarenkova has prepared a thesis on Classes of verbs in the ancient Indian language (Ṛgveda); she is also translating

some hymns of the Ṛgveda; Mr. G. Ilyin has translated a number of excerpts from the laws of Manu and the *Arthaśāstra;* other translations being prepared are Kālidāsa's *Kumārasambhava, Raghuvaṃśa*; Mr. Lokhtin has brought out a translation of nine Upaniṣads. Mr. Y. N. Rerick heads a special sector for the study of the history of philosophy and culture of India at the Institute of Oriental studies.

7-11-1958. The Earl and Countess of Harewood visited the Kalākṣetra, Madras, which imparts a new type of education in arts on traditional lines. A 90 minute programme of music and dance was got up in their honour.

The same evening Lord Harewood delivered a lecture on British music at the Women's Christian College, Nungambakkam, Madras. He analysed trends in British music and said that he came to India with the earnest desire of hearing Indian music. He said that European music had a much shorter history than Indian. Generally the interests of melody and texture are common to both Indian and Western music. The former was rich rhythmically and the latter rich harmonically.

7-11-1958. Guide books on all important monuments in India which attract tourists will be published by the Union Government.

10-11-1958. The All India Vedānta Conference held at Amritsar at its concluding session called upon the Governments in the world to shed fear and disarm in recognition of the unity of mankind and the dignity of man. Science had landed the world "in the death-valley of nuclear weapons".

11-11-1958. Mr. M. Nakago, leader of the five member Japanese Industrial Delegation (which spent about two weeks in India) said at Madras that he and his colleagues were very much impressed by the progress made in India in regard to small-scale and cottage industries particularly during the Second Five-Year Plan period.

12-11-1958. Mr. Satyajit Ray, Indian Film Director, won the award for best direction for his picture Aparajito at the San Francisco International Film Festival.

12-11-1958. The Senate of the University of Madras has adopted a resolution to institute a Diploma course in Dramatics and Theatre Arts.

23-11-1958. Addressing a meeting at New Delhi which celebrated the birthday of Guru Nanak, Prime Minister Nehru made the following observations: The teachings of great men were valuable and should be remembered but every age has its own problems and the old solutions do not stand good for all times. Birthday celebrations are becoming formal affairs. The question of religion is raised mostly to cloak real issues. People must reorientate ways of thinking, and strive to find answers to the new questions that a fast changing world is throwing up.

24-11-1958. The Sāhitya Akadami, New Delhi, will translate the Tamil classic *Tirukkuraḷ* in all regional languages. Translations of the classic already exists in Bengali, Hindi, Kannaḍa, Malayālam and Telugu.

25-11-58—26-11-58. Dewan Bahadur K. S. Ramaswami Sastri delivered under the Rt. Hon. Sir George Stanley Endowment of the University of

Madras lectures on the true inwardness of Indian art and on Indian dance as a spiritual art. Dr. Sir A. Lakshmanaswami Mudaliar, Vice-Chancellor, presiding, referred to a Unesco Seminar at which there was no common agreement as to the content of aesthetics and emphasized the fundamental unity of thought, appreciation and feeling in the essentials of aesthetics. The lecturer observed that aesthetic art was subjectively an experience and objectively had form, rhythm, and harmony. It is not to be placed on a high pedestal and enjoyed as a curio. It was a portion of the life of the people. The West, till recently, did not realise the beauty of Indian aesthetics. Indian dance was spiritual in character, a *sādhana* to *mokṣa*. It is not a mere pastime or an entertainment as dance is in the West.

28-11-1958. The Consultative Committee of the Hindu Religious and Charitable Endowments Department resolved to set up at Palni an institution to impart training in temple art and culture. Four other sub-committees were set up to draw up proposals for conservation and improvement of temples and charitable endowments with reference to Art, Management including rituals, renovation and repair, and publication of literature.

29-11-1958. Mr. Andre Malraux, the French Minister, who is on a visit to India, arrived at Madras. Speaking to newsmen, he said that the main purpose of his visit was to find out through personal discussions and contacts with leaders the common denominator which underlies the various civilizations of the world, represented by India, Japan, Iran and France. He wants to bring about a reconciliation in the cultural sphere and to create a new civilization. He added that next year a comprehensive exhibition covering Indian culture, art, music, painting, literature would be organized in Paris to acquaint the French people of India's ancient civilization. He told the PTI that he was a student of India and Sanskrit for 27 years. "For me, this tour is not just some passing interest. I want to learn the old civilization more and more".

30-11-1958. The birth centenary of Acharya Jagadish Chandra Bose was celebrated at Calcutta and elsewhere. Prime Minitser Nehru inaugurated the centenary celebrations. He observed that Bose represented a call for a spiritual approach to science and pointed out that there should be a marriage between ancient Indian thought based on spiritual approach and modern scientific endeavour based on experimentation in search for truth. Dr. Sir S. Radhakrishnan, Vice-President of India delivered the address at the Bose Institute, Calcutta. 'It is not merely a laboratory but a temple. The working table is an altar'.

1-12-1958. Kalākṣetra, the well-known art centre, Madras, held its annual convocation. The Hon'ble Chief Justice P. V. Rajamannar of the Madras High Court who presided deplored the tendency to manufacture artistes, dancers and musicians in weeks and present them on the stage.

6-12-1958. Prime Minister Nehru, addressing the 36th Convocation of the Delhi University, referred to the inevitable necessity of India having got to fit in with the modern world of science and technology but held that it is dangerous for her to discard in the process those basic values which were of the essence of civilized man. On the inheritance of the

past he said : "To uproot a nation is to destroy the soul of that nation which made it a living entity through the ages. This is particularly true of a country like India, whose roots go deep down and whose thought has enriched her and given her strength to overcome disaster and survive even the dangers that success brings."

7-12-1958. The Diamond Jubilee of the Āyurvedāśramam, Madras, was celebrated under the presidentship of Śrī Jayachamaraja Wadiyar, Mahārāja and Governor of Mysore, when the services rendered by the late Pandit D. Gopalacharlu for the promotion of study and research in Āyurveda were recalled.

13-12-1958. The Unesco Research Centre for South-East Asia at Calcutta organized a seminar on the techniques of Social Research. Leading experts from countries including Burma, Philippines, Pakistan and India participated. Mr. C. D. Deshmukh, Chairman of the University Grants Commission, inaugurated the Seminar. Among his observations on the occasion were : Any improvement in the apparatus for advancing social welfare had to be related to the social background of the community if frustration was to be avoided.

13-12-1958. The Small Scale Industries Corporation, India, fulfils orders for Indian shoes from abroad. Nine lakh pairs were supplied to the Soviet Union in 1956 and 1957. An order for 2½ lakh pairs from the same country has now been placed. Negotiations for the supply of Indian shoes to East Germany, Bulgaria and Yugoslavia are under progress.

13-12-1958. Under the auspices of the Indian National Commission for Unesco the University of Delhi convened a Seminar on Traditional values in Indian life. The session opened on the 13th and closed on the 15th. Working papers on various subjects were contributed by many scholars. Discussions were held in six groups followed by presentation of Reports on Group Discussions.

15-12-1958. The U.S.I.S. and the Madras Musical Association jointly sponsored a programme of music by the Golden Gate Quartet one of the most famous groups from U.S. and on an extensive tour from Greece to Japan. Few singing groups have evoked such acceptance throughout the world as this quartet noted for their fine rendering of Negro Spirituals. They have performed thrice at the White House inaugurals and they were acclaimed as the top singing quartet in Paris (1955) and Sweden (1956). Music lovers of Madras had a rare treat of their performance at the Raja Annamalai manram.

16-12-1958. At the fourteenth annual meeting of the Kuppuswami Sastri Research Institute, Madras presided over by the Hon'ble Justice T. V. Venkatarama Aiyar, Dr. V. Raghavan, Professor of Sanskrit, University of Madras and Honorary Secretary of the Research Institute who had toured the USSR for three weeks in October as a member of the Indological Delegation gave an account of Russian interest in Sanskrit studies and other Indian languages.

19-12-1958. The Rural Advisory Committee of AIR, Tiruchi will adopt a new experiment in rural broadcasting now being worked out at the Poona

station of AIR under the auspices of the Ministry of Information and Broadcasting in collaboration with the UNESCO. Block Development Officers and Social Education officers would after the benefit of a seminar start farmers' clubs on new lines in their respective areas. Farmers would be invited to AIR, Tiruchi to relate their experiences. The expenses of the scheme would be met by the Union and State Governments.

19-12-1958. Dr. Rajendra Prasad, President of the Indian Union returned to India after 14-day tour of Malaya and Indonesia. Bidding good bye to the people of Indonesia at Jakarta he said of art in Indonesia "You have simply charmed me by your art. Art is real, not artificial and forms part of life and comes naturally. I have found that with you".

20-12-1958. The thirty-second Annual Conference of the Madras Music Academy, Madras opened and conducted its session till 1st January 1959. Mr. Bishnuram Medhi, Governor of Madras inaugurated the the Conference and Vidvan G. N. Balasubramanian presided over it. In his presidential address he pointed out that the two major systems of Indian music Hindustani and Carnatic have "developed so enormously individually that an amalgam of the two seems well-nigh impossible" even though they are "brothers from the same stock". The All India Radio is doing good work in rousing Northern Indian interest in Carnatic music. Cultural contacts should be a two-way traffic, like the adaptation by Carnatic music of the voice culture of the North, the inclusion of North Indian items like *Bhajans* in South Indian concerts, the composition of *varṇās* in Upper India similar to those of Carnatic music. A Souvenir was published on the occasion.

The programme of performances included Carnatic music in all aspects, Hindustani vocal concert by Ustad Mustaq Hussain, recital on the sarod by Ustad Hafiz Ali, Kathak dance by Sambhu Maharaj (all recipients of Presidential awards), recital of *abhinayam* and *Nritta* by Briju Mohan, presentation for the first time in Kathak technique in ballet form of Bhavabhuti's *Mālatīmādhava.*

Many meetings of the Committee of Experts which included two foreign musicologists, Prof. Pavlovich of Yugoslavia and Dr. Renshaw of Canada, were held at which papers and talks with demonstrations on several subjects were read, given and discussed: Recital of *Thiruppāvai* to musical setting; Technique of *Vīṇa* playing styles; *Devī-kīrtanas* of Thyagaraja; *Swarasthānās* and their nomenclature; Violin technique; Controversy on ragas of some Thyāgarāja *kritis;* The music of the East and the West; Melodic tensions and musical aesthetics; *Tillānas;* Life and composition of Nīlakaṇṭa Śivan (1839-1902); proper method of practising *mrdangam;* importance of the text in the song; New rāgās and their possibilities; World systems of musical notation; Music of Assam; Purandaradās; the neglected Kuchupudi tradition of dance-drama; Music of Mahārāshṭra; Kathak Dance; Choral music of Yugoslavia.

The *Sadas* which concluded the session was presided over by Dr. Ramakrishnarao, Governor of Kerala. Vidvan G. N. Balasubramanian was honoured with the title, *Sangīta Kalānidhi.* Four other Vidvans were recipients of award of honour and merit.

Mr. John Wiggin, Public Affairs Officer of the United States Information Service, Madras, formally presented to the Academy the full score of the Madras Symphony on behalf of Dr. Henry Cowell (See p. 140).

20-12-1958. The South Indian Society of Painters, Madras, held an exhibition from 20th to 23rd December at which polychrome copper engravings and studies from life (exhibits made by Mr. N. Krishna Reddi of Chittoor who had returned to India after a sojourn in Paris, Milan and a few other places in Europe) were on show.

20-12-1958. India's elder statesman, Mr. C. Rajagopalachari, presiding over the Centenary celebrations of the Central College, Bangalore, pleaded for a renaissance of moral and spiritual values. The stable foundation for honesty, cooperation and diligence is religion "which we have banished from our ideas of upbringing of the young. Our hope lies only in the young and so we must take this into account."

24-12-1958. The 16th Annual Tamil Isai Conference organised by the Tamil Isai Sangham was held at Madras. Mr. M. Bhaktavatsalam, Home Minister, Government of Madras, inaugurated it and Śrī-la-Śrī Somasundara Śrī Gnānasambandha Desika Paramācarya Swamigal of Madurai Adhinam presided. The Minister explained how music could help in community development work and urged that folk songs and songs like *kāvadi sindu* and *nondi sindu* should be collected in greater number and popularised. The ninth annual Pann Research Conference was also held under the auspices of the Tamil Isai Sangham. Sangīta Kalānidhi Rājamanickam Pillai, the well-known violinist, presided over it. He pleaded for a permanent standing committee comprising vocal and instrumental musicians and literary scholars of repute to carry out unbiassed research in Pann music and for the teaching of Thevara panns in the Tamil Sanghams. In the discussions held it was pointed out that there were instruments called *Sārangi* and *Suramandali* used as accompaniments to the recital of Thevaram which have been displaced by the violin, the flute and the vina.

24-12-1958. Under a "Scheme of scholarships to young artists in different fields" the Union Ministry of Scientific Research and Culture has awarded for the year 1958-59 scholarships (Rs. 250/- p.m.) to 46 young persons of outstanding promise for being trained in India. The subjects covered are *Bharata Nāṭyam, Kathakali,* Manipūri styles of Dance art, Folk Song, Hindustani music (vocal and instrumental), Carnatic music (vocal and instrumental), Fine Arts (Painting and Sculpture) and Rabīndra Sangīt.

25-12-1958. In her Christmas day message to the Commonwealth Queen Elizabeth said: "The genius of scientists, inventors and engineers can make life more comfortable and prosperous. But throughout history the spiritual and intellectual aspirations of mankind have been inspired by prophets and dreamers, philosophers, men of ideas and poets, artists in paint, sculpture and music, the whole company who challenge and encourage or who entertain and give pleasure. To their number I would add the teachers in Church, school and University, whose enormous job it is to awaken the minds of the younger generations and instil into them the essence of our accumulated civilization."

25-12-1958. Mr. D. P. Karmarkar, Union Health Minister, inaugurated at Calcutta the fourth All-India Convention of State Boards and Councils of Indian Medicine. Over 300 delegates from different parts of the country attended. Dr. A. Lakshmipathi, who presided over the convention, observed that the present policy of the Government regarding Ayurvedic and Unani systems of medicine should be "radically changed and the discriminatory treatment at present meted out to them should be done away with, so that every system of medicine may have full and equal opportunity of development under the patronage of the Union and State Governments."

27-12-1958. The All-India Educational Conference met at Chandigarh. About 1400 delegates including 200 women from various States attended. Dr. K. L. Shrimali, Union Education Minister, observed in the course of his presidential address: "The growth of science and technology is bound to produce far-reaching changes in the attitudes and habits of peoples and transform our social institutions. Among the educated people there is already a loss of faith in religion. It has lost its hold over many young men and women who come out of the universities. A civilization which has been the nursery of some of the most important religions of the world is becoming secular under the impact of science....Science is opposed to all kinds of dogmas whether they are religious or political. It is therefore bound to uproot many of our cherished beliefs and social institutions. We need not have any regrets for this loss provided science develops at the same time a positive faith in those moral and spiritual values which are the roots of democratic life....It is here that the educator has to play his distinctive role".

27-12-1958. The Twelfth South Indian Natyakala Conference, conducted by the Indian Institute of Fine Arts, Madras, held its session up to 1st Jan. 1959, at the Museum Theatre, Madras. Prof. P. Sambamoorthy, University of Madras, inaugurated it and Mr. R. Chandrasekariah, Sangit Vidvan of Mysore, presided. The former made some suggestions for the improvement of dance art, viz., standardization of classical *theermanas* so that dancers could requisition the services of *nattuvanar* to recite the *jatis* effectively; a training course in *nattuvagam;* revival of the ritualistic dance performances in temples. Mr. Chandrasekhariah pleaded for research in Indian dance art. A special feature of the occasion was the demonstration of the famous *Arayar Attam* obtaining in Śrī Vaishnava temples in the South.

30-12-1958. The four-day annual "Sastra Sadas", the learned assembly of Sanskrit scholars, held under the patronage of Maharaja of Cochin at Tripunithura (S. India) concluded. Distinguished and erudite scholars in various branches of Sanskrit from different parts of the country took part in the discourses held on the occasion.

31-12-1958. The 34th session of the Indian Historical Records Commission met at Trivandrum. Dr. K. L. Shrimali, Union Minister for Education, presided. In the course of his address, he said: "The problem before the historian at present is to focus our attention on the national ideals and the spiritual values of our civilization so that we may be able to solve our social, economic and political problems in consonance with our traditions and culture."

1-1-1959. The All-India Writers' Conference was held at Bhubaneswar under the auspices of the P.E.N. Prime Minister Nehru inaugurated it and Dr. S. Radhakrishnan presided. "Literature and the challenge of the World" was the subject selected for discussion this year.

2-1-1959. Dr. C. P. Ramaswami Iyer inaugurated at Madras the four-day session of the Psychology Conference held at Madras. In his address he pointed out with profuse quotations from the Upaniṣads, yogasūtras and other literature how religion, philosophy and psychology had been integrated in India.

2-1-1959. Dr. B. L. Atreya, presiding over the 33rd Indian Philosophical Congress at Ahmedabad, pleaded for an integral understanding of man based on all sciences, material and spiritual. He thought that neither revival of historical religions nor the ancient ethical teachings would help in the present crisis which needed a scientific religion and a rational and secular ethics which are yet to evolve.

3-1-1959. The 150th Abraham Lincoln Anniversary was celebrated at Madras. Dr. Sir A. Lakshmanaswami Mudaliar, Vice-Chancellor, University of Madras, inaugurated a two-day symposium. He spoke on "What Lincoln means to Indians" and Dr. John Reid, Cultural Attache, U.S.I.S. (India) on "What Lincoln means to Americans". Prof. K. A. Nilakanta Sastri, Chairman of the Lincoln Celebrations Committee, presided. Dr. Mudaliar referred to the high ideals and rare personal qualities of both Abraham Lincoln and Mahatma Gandhi and their concern for the unity of the country. Dr. Reid called Lincoln a "Culture Hero". Speaking of Lincoln as representing the symbol of United States' ideal of peace, charity, equality, individualism, the right of men to govern themselves he observed, "This is truly a goodly heritage and one comparable to that which India has inherited from another saintly man, Mahatma Gandhi."

4-1-1959. The "Perwari" an Indonesian women's organization held a panel discussion at Djakarta expressing views on marriage laws and family happiness. It was agreed that monogamy is preferable to polygamy and that women have a very important function to play in the family. The view was expressed by a participant that only religious provisions can bring about family welfare and not man-made regulations.

5-1-1959. Vaiṇika Vidvān Ananthakrishna Aiyar, a traditional musician who learnt the art direct from a descendant of Śī Muttuswāmi Dīkshitar, one of the celebrated trinity of South Indian music, passed away. He had established a music school at Calcutta and was largely responsible for popularising several compositions of Dīkshitar in the traditional style. He has published in *svara* notation special *kritis* of Dīkshitar.

9-1-1959. A three member United Nations mission to study and report on the working of Community Development programme in India arrived at Madras. Headed by Dr. M. J. Coldwell, member of the Canadian Parliament, it includes Dr. Margaret Helen Read, British anthropologist and Mr. Rene Fernand Duman, a French agricultural economist, and Dr. A. B. Wojcicki, Community Development Adviser to the ECAFE. They have

toured different parts of the country meeting Government officials and visiting villages where Community Development programmes have been implemented. They will submit a report to the U. N. Secretary General evaluating community planning and development in India.

17-1-1959. Under the auspices of the Sangīt Nāṭak Sangham, Madras Dr. (Miss) Renshaw, a Canadian musicologist, (on an year's tour of India with aid from Unesco and Government of India for a survey of Indian music and a comparative study of Indian and Western music) speaking at Mylapore, desired that the family resemblance between Indian and Western music should be perceived by more people. She felt that there should be an international centre in India where Indian people could go and listen to the highest level of classical Western music, and that she would make a recommendation to this effect to Unesco. In reply to a question she said that Indian and Western music should retain their characteristic differences.

18-1-1959. The *Sunday Standard* Leaderette on 'Culture Craze': "Culture has become the latest craze in India. The generous patronage of the Central and State Governments to literature, drama, dance, music and folk art has created a veritable boom in culture on which all manner of people are thriving....What passes for renaissance is varnish. On the one hand culture has become synonymous with revivalism of the jingo type. And on the other it has become a euphemism for entertainment, pure and simple....For heaven's sake let us stop fooling ourselves by designating it as culture. Let us not delude ourselves that we are witnessing Bharat Nāṭyam as we see child artistes indulge in painful physical jerks or that we are enjoying folk art as quaintly clad bumpkins cavort on the stage....A time has come to expose the hollowness and hypocricy of it all....Let us cultivate those cultural ideas and social patterns which are basic in our civilization. Let us also imbibe the best in other cultures and create new art forms which reflect our needs and urges....Culture is a cohesive not divisive force. It should enable us to remain truly ourselves while becoming an organic part of world civilization.

20-1-1959. Addressing the anniversary meeting of the National Institute of Sciences of India at New Delhi, Prime Minister Nehru observed that science alone was not enough to produce good citizens. It needed a philosophy.

20-1-1959. The 25th All-India Sanskrit Sāhitya Sammelan was inaugurated at Chittorgarh by Dr. K. L. Shrimali, Union Minister for Education. He observed that it was necessary to readjust Sanskrit curricula to advancement in Science and technology. The Government of India was considering the setting up of a Sanskrit Education Board. The Minister for Home Affairs, Mr. B. N. Datar, who presided over the Sammelan said that if revitalised Sanskrit would enrich further the regional languages of India, to which it was the common and main source, besides acting as a unifying force.

27-1-1959. Under the auspices of the Madras State Sangīt Nāṭak Sangham Vidvan Tiruvizhandur A. K. Ganesam Pillai a talented Carnatic

musician and son of the celebrated and versatile artiste, Ammasatram Kannuswami Pillai, gave a concert at Madras expounding the *tala* in the *Aṣṭāvadhāna* style. His artistry in *laya* was greatly appreciated by experts.

28-1-1959. The Committee appointed by the Union Ministry of Health to assess and evaluate the present status of Ayurvedic system of medicine has made suggestions for the improvement of Ayurvedic training, research pharmaceutical concerns and status of Ayurvedic practitioners. Post-graduate and research facilities at training centres is one of the main suggestions for the improvement of Ayurveda.

22-2-1959. Ralph Segman in a note, 'Population Growth poses problems' (*Sunday Standard*, dated 22-2-1959) cites the religious view of the Catholic Church summarized in *Overpopulation* published by the Catholic University of America Press. "With our present knowledge, we cannot understand how God intends to maintain a state of equilibrium....It is irrational to take population restriction measures in order to avoid a catastrophe in the unforseeable future which is only a matter of conjecture. Such measures have little scientific backing and betray a lack of faith in Divine Providence".

22-2-1959. Eastern and Western systems of medicine compete in multiracial Singapore. The Chemists' shops of Chinatown exhibit shelves full of western patent medicines along with ancient Chinese remedies, like Tiger bones (£2.6.8 for 1¼ ounces) for rheumatism, Seahorse for glandular disorders, tortoise shell and deer horn as general restoratives, deer tail (£ 11.13.4 for 1¼ ounces) for kidney troubles, ground pearl powder for bad complexions, coffin fungus for tuberculosis. Ginseng, a root obtained from the Kirin mountain districts of Manchuria, is a popular general tonic. Needle treatment, acupuncture (See *Bulletin*, 1957, pp. 112-115), fire healing (a red hot needle is pushed into the affected part to raise a blister, the theory being that the blister will set up a counter-irritation and cure the ailment) are in vogue. Diagnosis is according to ancient Chinese medical science: the face helps to trace the source of the illness; the left cheek indicates the state of the liver, the right and the nose the lungs, the upper lip and ears the kidney, the forehead the heart, and the area round the mouth the spleen. Some of the medicines believed to belong to the golden age of Chinese medicine are still dispensed in Singapore; for instance, Chu Ko's Military Expedition (devised by Chu-Ko Liango during his expedition in 225 A.D.) powder taken in the form of snuff is designed to bring about sneezing to open up the seven outlets of the skull.

New University in Ceylon will be an ancient temple, for university status has been conferred on two of the leading institutions of Buddhist learning, the Viodaya and Vidyālankāra Pirivenas. Pirivenas were seats of learning and received royal patronage during the time of the Sinhalese kings. This is the Vidyodaya Pirivena at Colombo.

SECTION IX: REVIEWS

MARG (Pathway), A Magazine of the Arts. Vol. XI. Nos. 3 and 4, June and September, 1958. Marg Publications, 34-38, Bank Street, Bombay.

These two numbers of the highly informative and learned magazine, *Mārg,* devoted to a study of Indian Arts, contain a very lucid and detailed account of Mughal Art, and deal with architecture and painting. John Terry, discussing the background of Indo-Islamic Architecture which covers a period of six hundred years, shows that on account of the fundamental differences between the Muslim patrons and the Hindu builders a satisfactory synthesis in Indo-Islamic Art was slow in coming and was reached only in the sixteenth century under Akbar. The tomb of Humayun marks the first deliberate attempt at synthesis between the Hindu and Muslim styles of architecture; and further innovations were made under Akbar, Jahangir, and Shahjahan. Fatehpur Sikri, which was built by Akbar as a model city, is somewhat reminscent of Pompei and of Versailles, but superior in the intellectual arrangements of its parts, and compels the sense of wonder. The single storeyed marble mausoleum of Salim Chisti in Fatehpur Sikri gives the impression that it was neither Persian nor Arabic but 'Akbari, which is the only name one can give to the synthesis of Hindu and Muslim motifs which is attempted in it.'

Shahid Suhrawardy who writes on 'Indo-Persian Painting in the early Mughal Period' says that the Mughals borrowed from the Persians not merely the technique but also the subject matter of their pictures. The subjects dealt with in the pictures were battle scenes, animals and birds, scenes of hunting, gardens and palaces during construction, discussion among divines and portraiture. Mughal art is ecletic and aristocratic, 'a growth of luxury and leisure, a product for the delight of the cultivated eye without any democratic folk appeal', and differs considerably from Rajput art. The Persian style which was dominant in Mughal paintings was itself a product of three main elements, the Mughal, the Timurid and the Safavid. From the days of Akbar the influence of the Christian-European pictures entered the two streams of the Muslim and Hindu influences in the Mughal Paintings. The appreciations and illustrations of some miniatures from a few early manuscripts of the Mughals contained in the number on early Mughal art are interesting.

The parallel strains of Timurid, Persian and Hindu civilizations which co-existed under the eclectic genius of Akbar are seen in a growing synthesis in later times under Jahangir and Shahjahan. The mausoleum at Sikandra 'symbolizes the transition from the preference for stone to that of marble which characterizes the two reigns.' This change is also seen in many other buildings constructed during Jahangir's reign. Among them are the tombs erected by Nurmahal, one for her father Itmad-ud-Daula at Agra and the other for her husband Jahangir at Shahdara. From the closing years of Jahangir, Mughal royalty became invested with some kind of vague mysticism which was expressed in works of art, especially in the fairy-like aspect of the cool white marble, with its glittering incrustations of mother-of-pearl and precious stone. The classical Indo-Persian style has virtually become spiritualized. Thus an undefinable unreality constitutes the chief beauty of the Taj Mahal for instance, as also Shahjahan's palaces at Agra, Delhi and Lahore. This new spirit was the result of the assimilation of three different forms of art, namely the late Timurid Architecture, the art of the states of Bijapur and Golkonda in the Deccan, and the French art under Louis XIV. In the long reign of Aurangzeb the significant feature of the Baroque style became prominent, as may be seen from the Badshahi Masjid at Lahore and the Bibi-ka-Rauza at Aurangabad. During the later two centuries Mughal Art did not pass through a period of decadence but became the appropriate expression of the contemporary society and its ideals.

The main character of the art of painting under Jahangir was a 'poetical realism', the intention of the artist being 'to represent a thing' 'as in itself it really is'. "A genuine synthesis of the lyrical Persian line and decorativeness with the depth and tone of the Hindu tradition" was sought to be achieved. The *Muraqqu's* (Picture Albums) of the first half of Jahangir's reign give us an insight into the formative process of this art. Mughal Portrait Painting has taken from both India and Persia elements of technique and content. The paintings executed under Shahjahan follow standardized techniques of colouring, disposition of parts and subject matter, and are too conventionalized. They contain elements of decay in themselves, and the over-elaboration of parts kills the very vigour of the whole. The decline of Mughal Art began under Aurangzeb, and it disappeared in the course of the eighteenth century.

T. V. Mahalingam

BUDDHIST CAVES OF ELURA: (*Ancient Monuments of India* Series No. 4)—By R. Sen Gupta.

DEOGARH by Madhuri Desai; HEMAVATI by Douglas Barrett; and PULLAMANGAI by James C. Harle—(*The Heritage of Indian Art* Series Nos. 1, 3 and 4)—Editors: Douglas Barrett and Madhuri Desai.—Publishers: Bhulabhai Memorial Institute, Bombay-26.

Mr. Sen Gupta rightly assigns to the Elura Buddhist Caves, the period of Deccan art from the 5th to the 10th century, and briefly traces the evolution of Cave Architecture from the simple Caitya and Vihāra forms to the elaborate Vihāras, two-storied with a Caitya inside, but set forward from the back wall so as to provide a circumambulatory passage; a *dharmaśālā* and living rooms for the monks. (Caves 10 to 12). Cave 2 contains figures which are unfinished, but are instructive to students of art as showing how images were carved. There is a conscious attempt at tracing the evolution of Buddhist iconography in the descriptions of the catena of sculptures that adorn the twelve caves; particularly of the iconic development of Avalokiteśvara, Padmapāṇi, Mañjuśrī, Vajrapāṇi, Prajñāpāramitā, Tārā, Bhṛkuṭī and the minor deities, Sthiracakra, Gyānaketu, Jambhala and Mahāmāyūrī. The significance of their weapons and mudrās is indicated in some cases. The popular belief that Tārā is the patron goddess of navigation and the merciful saviour from 'the six dangers' is given plastic expression in two caves. Pilasters of the Vase type or with vertical flutings, Vase and foliage decorations (which later assumed the shape of *Kumbhapaññjaram* in South Indian temples), panels full of dwarfs, amorous couples, dancers, Nāga couples, emblems such as bowl, lotus, *Vajra,* pot, citron, book, and club, and *mudrās* such as *abhaya,* and *bhūmisparśa* occur in identical or similar forms in the Jain and 'Brahminical' monuments also of the period —7th to 10th centuries. A close study from this view point will be of fascinating interest. One must seek the explanation for the presence in Cave 11 (pp. 25 and 27) of the images of Mahiṣāsuramardanī, Gaṇeśa, Kālāri, and the 'striding female figure on a prostrate male', in the prevalence at that time of the *Vajrayāna* and similar *Tantras* that had followers among some sects of Budhist and Hindus. According to the *Tārā Tantra,* along with Durgā and other aspects, Tārā is extolled as one of the *Daśamahāvidyās* relating to the ten supreme Forms of Devī.

Miss Madhuri Desai describes the 'Gupta' temple at Deogarh (Jhansi district M.P.). What remains of the structure is a fragment, representing the plan and sculptural decoration of an early 6th century temple. The temple is a *pañcāyatana,* a group of five shrines, — a central shrine and four subsidiary ones, a plan in vogue in certain parts of the Tamil country during the 7th-8th century. While the plinth in this 'Gupta' temple has a panel representing incidents from the Rāmāyaṇa and the Krishṇa cycle, the plinth in the Tamil structure represents bhūtas, animals and birds. Anantaśāyī, the Gajendramokṣa scene, and Naranārāyaṇa are exquisite sculptures, which together with floral decorations and representations of couples exhibit a rare mastery of design and perspective. The influence of Deogarh representing the 'Western Gupta' style (as distinct from the Bihar style of the east) on the subsequent periods of art in Rājasthān and Mālwa is clearly brought out with the help of illustrations (Plates 18, 19, 20, 21A and B, 22 and 23).

From the 6th century 'Gupta' monuments in M. P. we pass on in the next book to Hemāvati (formerly called Heñjēṟu or Peñjeṟu) in Rāyalasīma, containing a monument of the 9th-10th century; the architecture and sculpture of which, Mr. Barrett describes for the first time. The Nolambas inherited the Deccan tradition which they spread as far South as Kolar; and one might well go further and say that they worked out a blending of Deccan (Cāḷukya) art with Pallava and Early Cōḷa art; (the Plates bear out this observation). The stone windows in this Nolamba temple richly deserve the praise that the author has bestowed on them, and, as he points out, the greatest tribute to the beauty of these pierced windows and the ornamented pilasters is the fact that mighty Cōḷa emperors carried many of them away to adorn the temples in the South (pp. 4 and 5). Dwarfs flanking the principal figures in the niches, and presented as holding a lotus or a conch, the Saptamātṛikā group and Nāga couples occur both here and in the Tamil country during this period. Describing the statue of Sūrya, (Plate 13) the author rightly observes that 'a more impressive image of Sūrya does not exist in Indian Art'. The figures in Plate 11 certainly represent a *mithuna,* but they are the *Śiva-Pārvatī mithuna;* the eye on the forehead of the male figure, the coiled tresses in the makuṭa, and the difference in the ear-ornaments are prominent enough,

An early Cōḷa temple of this period in Puḷḷamaṅgai situated in the delta of the Kāvērī, is described in the next book. To say, as Mr. Harle does (page 1) that with the rise of the Cōḷa dynasty in the 9th century, the centre of the artistic activity in the Tamil-speaking region shifted southward, will be tantamount to neglecting the splendid monuments of the 8th and 9th centuries near the Kāvērī region and farther South, that bear testimony to the artistic impulses of the Pāṇḍyas and of the minor dynasties such as the Irukkuvēḷs and the Muttaraiyar, but this observation of the reviewer does not detract from the author's admiration for the early Cōḷa temples in the Kāvērī region. In a few well chosen words Mr. Harle describes how in the Early Cōḷa style is found assimilated the preceding Pallava style (pp. 4 and 5). Equally significant is the observation that in several (Early Cōḷa) sculptures there is 'an almost ethereal serenity and sweetness not found elsewhere in India'. The present reviewer shares the doubt implied in the author's observation (p. 7): 'This arrangement (disposition of the several pavilions) characteristic of South Indian temple buildings of all periods *is believed* to be derived from the disposition of cells in early Buddhist monasteries' (italics reviewer's). The description of the architectural motifs and the sculptures is very instructive and interesting. The *Karaṇas* (dance-poses) in Plate 15, deserve a more detailed notice. There is no doubt that Plate 20 represents a scene from the *Rāmāyaṇa;* the central figure is Sugrīva. The correct Sanskrit word for Wood apple (held in the proboscis of Ganeśa) is *Kapittha*, (*Feronia elephantum*). The human figures flanking Durgā, one about to cut off his head and the other his leg, illustrate self-immolation and self-torture practised in fulfilment of vows. One will unhesitatingly agree with the author that Plate 7 exhibits one of the most striking versions of Lingodbhava who is here flanked by Viṣṇu and Brahmā of an unusually large size and of princely mien.

The books have brief historical introductions. The evolution of the art epoch to which each monument belongs is vividly sketched. These *gem booklets* are sure to disseminate interest in art. And the art connoisseur meets here with sculptures of exuberant richness, and architectural motifs full of charm: the two together, sculpture and architecture, blend and afford a unified perspective. Simple and elegant style of the language of description, the faultless printing, and attractive format, and the superb illustrations are quite in keeping with the themes of these books

which relate to monuments full of the perennial beauty and joy of art.

K. R. VENKATA RAMAN

5000 INDIAN DESIGNS AND MOTIFS—Ed. by Ajit Mookerjee and published (1958) by the Indian Institute of Art in Industry, Artistry House, 15, Park Street, Calcutta, 16. Sole Distributor: Oxford Book and Stationery Co., 17, Park Street, Calcutta-16. Price Rs. 35/-.

"Only when the craftsman has had the right to work, the right to work faithfully, a right to the due reward of his labour, and at the same time a conscious or subconscious faith in the social and spiritual significance of his work, has his art possessed the elements of real greatness". The ideal conditions productive of real art pointed out by Ananda Coomaraswamy in the above citation have disappeared with the introduction of the machine of the industrial age which has come to stay and put an end to the traditional status and dignity of the craftsman characteristic of the old village economy. It has reduced him to an insignificant role in the complicated process industrialization involves. He was before both designer and the manufacturer and so could command the shape, form, colour, etc. of the product. But the inevitable division of labour in industrialization has parcelled out the old craftman's role into a number of processes and the result is the loss of individuality and personal touch in the craftsman's products.

To recreate the past by restoring its ideal conditions to the craftsman is an impossibility because there can be no going back in life. The best that is possible in the circumstances is a judicial integration of the machine and handicraft. This is the genesis of modern designing, a recent trend of art in India. Designers are apt to look back to traditional forms and to contemporary developments for their inspiration. In this context is evident the appropriateness and immense utility of this excellent book edited by Prof. A. Mookerjee whose first hand knowledge as a scholar, author and field worker on the traditional arts and crafts of India is obvious.

"Decoration is a part of any object of art" and "Indian decorative art as a special subject of study has not yet been taken up seriously" rightly points out Prof. Mookerjee and a book like

this collecting from varied sources about 5000 Indian designs and motifs ranging from 3000 B.C. to modern times not only meets the need for an authentic book of reference and consultation on the subject but also provides a source of inspiration to the designer artist. The merit of these designs lies in their utilitarian value as they all relate to actual articles of daily use so well preserved and handed down from generation to generation. The beauty underlying these designs and motifs is evident in every specimen. The Director of the Indian Institute of Art in Industry, Calcutta (Prof. Ajit Mookerjee) deserves warm congratulations for bringing out this valuable work at a time when there is so much enthusiasm in India and elsewhere in South-East Asia for traditional arts, fine and useful. It will be a worthy acquisition to institutions, scholars and artists devoted to traditional arts and may well serve as an authentic source guide to governmental and non-governmental agencies who are devising ways and means for the preservation and promotion of the traditional arts and crafts of India. The illustrations are nicely printed and the book beautifully got up.

P. S. V. RAO

THE SOCIAL IMPLICATIONS OF INDUSTRIALISATION AND URBANIZATION: *Five Studies of Urban population of recent rural origin in cities of Southern Asia* — Published by the UNESCO Research Centre on the Social Implications of Industrialization in Southern Asia, Calcutta, 1956: Pages xi and 268.

This book is a collection of five studies of Urban populations of recent rural origin in five selected cities of Southern Asia, *viz.*, Bangkok, Bombay, Dacca, Delhi, and Djakarta. The Studies were sponsored by the UNESCO under the direction of Dr. J. D. N. Versluys, formerly UNESCO Social Science Officer at New Delhi. The purpose of these studies is to elicit information on Social problems of Industrialization and Urbanization and also to provide an opportunity to social scientists and students to carry out field work, as there is lack of such an opportunity at the Universities in the countries of the region.

The growth of Asian cities as heterogeneous agglomerations, it is observed, was the by-product of the 19th century liberalism and *laissez-faire*. Since such a growth did not take place around a well organized, socially and physically settled strong nucleus, with the historical background needed to develop as an urban

centre, many intricate and complex problems of a socio-economic nature, such as the unsolvable traffic problems, the almost insurmountable housing problems bringing in its wake the deplorable physical and material conditions of filth, squalor and poverty, and the glaring economic inequalities between the rich and the poor, spring up. In general, the basic problem is that there is a disproportion between the number of city dwellers and the capital available, social and industrial. These five studies afford the impression that the only attraction of the city is the economic chance it offers, however uncertain it may be.

Taking the studies in the alphabetical order of the cities of their background, it is noted, that while the Bangkok city is characterised by its non-settling migrants, mostly samlor (tricycle rickshaw) drivers who come there to earn a livelihood, the Bombay city presents a picture of permanent migration. Again, while Dacca study reveals a pattern of migration more or less resembling that of Bombay, Delhi's mode of migration is termed "floating migration", and Djakarta's successful and permanent migration.

The most important general conclusion drawn from these studies is that the migrants are pushed, not pulled to the city. Economic hardship, in varying degrees, is the real reason behind all migration. Though, tradition, joint family system and religion put barriers across the path of migration, the degree of their effectiveness varies with the respective countries.

These studies meant to serve as background material for the Urbanization Seminar organized at Bangkok in August 1956, were prepared by Mr. Textor, an anthropologist, Dr. Prabhu, a Social Psychologist, Prof. Husain and Dr. Deshmukh, economists, Dr. Stolp, a statistician and Mr. Heeren, a sociologist.

M. KRISHNAMURTHY.

URBANIZATION IN ASIA AND THE FAR EAST. Proceedings of the Joint UN/Unesco Seminar (in co-operation with International Labour Office) on urbanization in the ECAFE Region, Bangkok, 8-18, Aug. 1956 — Edited by Philip M. Hauser — UNESCO Research Centre on the Social Implications of Industrialization in Southern Asia, Calcutta-1957 — pp. 286.

This book is a compendium of the proceedings of the joint UN/UNESCO Seminar on Urbanization in the ECAFE Region held in Bangkok in 1956. It is divided into two parts. First, as

Part I, are presented the summary report of the General Rapporteur, and the conclusions of the Seminar. Next, as Part II, are presented the papers prepared for the seminar which refer to the ECAFE region as a whole or to broad problems affecting many of the countries in the region.

Chap. I of the summary report of the general rapporteur after detailing in some measure the various phases of city development, considers the problems incident to urbanization under three heads: Economic, Social and Physical. In the context of Economic aspect, it is probably true to say that Asia is over-urbanized in relation to its degree of economic development through the operation of two factors, namely, the push factor and the pull factor. In view of this over-urbanization, industrial decentralisation and utilization of surplus man power in urban areas become relevant. Consideration must also be given to the creation of employment opportunities through the development of industries with low capital labour ratios. The general policy recommended by the seminar, the report adds, is a balance in industrial development as between employment opportunities and technology to assure maximum product per head. Regarding social aspects the seminar, it is recorded, devoted special attention to the problems arising in the accommodation of in-migrants to the urban environment in Asia; to the effects of city life on the family, to the problems of social and personal disorganization especially crime and delinquency, to the problems of labour instability, lack of skills and low productivity; to problems of education and means of decreasing over-urbanization. While no general policy is recommended in regard to these, certain fruitful lines along which solution must proceed are indicated. The problems arising out of physical aspects of urbanization are split up into four and considered as such; (a) The relationship between urbanization and the physical environment; (b) The role of housing, building and community improvement in the process of urbanization; (c) physical and environmental planning; and (d) the regional planning approach as a means to guide urbanization.

The conclusions reached in the seminar are embodied in Chapter II of the summary report of the general rapporteur. The most important of these is that the city may be expected to play a vital role in the further development of Asian culture. Separate conclusions are reached in regard to economic, social and physical aspects of city development.

The materials and the conclusions of the seminar have world-wide as well as regional import, emphasizing, as they do, the importance of focusing on urbanization as a problem in its own right, meriting special study, policy consideration and action programming by both private and public agencies, including national governments, and the United Nations and its specialized agencies.

M. KRISHNAMURTHY

A NOTABLE CORRECTION BY A LETTER FROM MRS. MRINALINI SARABHAI

In the Bulletin for 1958 pages 90-1 there was given a summary of an article of Pierre Lormel in *Asia* No. 1, March 1951, entitled 'A note on the Hindu Ballets'. It dealt with Mrs. Mrinalini Sarabhai and her art, and the summary concluded with the sentence: 'Certain critics have not failed to point out the influence of Spanish, Russian and Scottish touches in the art'. Relying on this summary I wrote at p. 37 of the book: *Traditional Cultures in South East Asia* 'One critic has observed that Mrinalini Sarabhai treats dancing as a sacred rite, a liturgical ceremony, and handles themes from ancient Hindu religion and philosophy in a new way as in the pantomime *Manushya,* not making any bones about incorporating Spanish, Russian and Scottish touches in the ballet'. Actually, the summary is not quite correct and the error has been exaggerated in my statement in the book mentioned. Pierre Lormel's words must be reproduced. They are: 'It is surprising to discover, through the ballet of Mrinalini Sarabhai, that little girls all over the world play at hopscotch with the same rites. Certain critics, moreover, have not failed to point out the relationship between these folkloric dances and those of Spain, and Russia and also with those, less well known, of Scotland'. This shows how far I have departed from the true position in the statement I permitted myself to make in the book.

As soon as she noticed what had happened, Mrs. Mrinalini Sarabhai was good enough to write to me at some length, and the letter is reproduced below in so far as it bears on this question: 'I would, if you will excuse me, like to contradict very strongly the reference to my incorporating in my dance drama 'Manushya' any Spanish, Russian or Scottish influences.

'To begin with I have never seen any real Spanish, Russian (except ballet), or Scottish dances. But that is not the main point. I have always been a great advocate of purity of technique in dancing, and have all my life fought against any hybridization of dancing. What I do, however, which perhaps no other traditional dancer attempts are dance-dramas of a contemporary nature which are my own contribution to progress in the dance. I would like to see the article by Pierre Lormel but I think I know the reason he mentions. In the second scene of 'Manushya' when 'Man' is a young boy, the children play games. The first game is 'Pāṇḍi', the second 'Kiṭṭipuḷḷu' and the third 'Piḍiccu Viḷavyāḍal'. When I presented this dance drama in Europe, critics were surprised to find the games similar to those their children played — as you know many games are universal.

'The second similarity was in my dance drama 'Māyā'. Here in the second scene the villagers gather together at dusk and dance. The dance is Kōlāṭṭam — known in ancient days as 'Daṇḍya rās'.

'This is common not only in S. India, but all over the world evidently. So that was also a proof of the universality of mankind — but these dances may have originated from India, and gone to these other countries, but I certainly did not learn these dances from there — Kummi and Kōlāṭṭam have been with us since the beginning of time! I always insist on purity of tradition, and change only with deep knowledge of what has gone before.'

Even error has its place in the elucidation of truth; while I am profoundly sorry for any annoyance my mistake may have caused Mrs. Mrinalini Sarabhai, we shall all be grateful to her for the excellent letter in which she has defined her attitude to traditional cultural values. K. A. N.

On page 34 of the *Bulletin*, 1958, in line 31 the authorship of the Sanskrit work, *Bhramarasandeśa* is ascribed to Dr. Raghavan. The author, however, is Mr. Y. Mahālinga Śāstri. We are grateful to Mr. K. Chandrasekharan who has pointed out this error.